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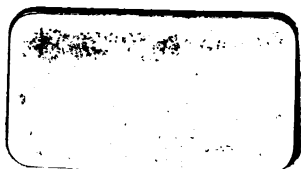
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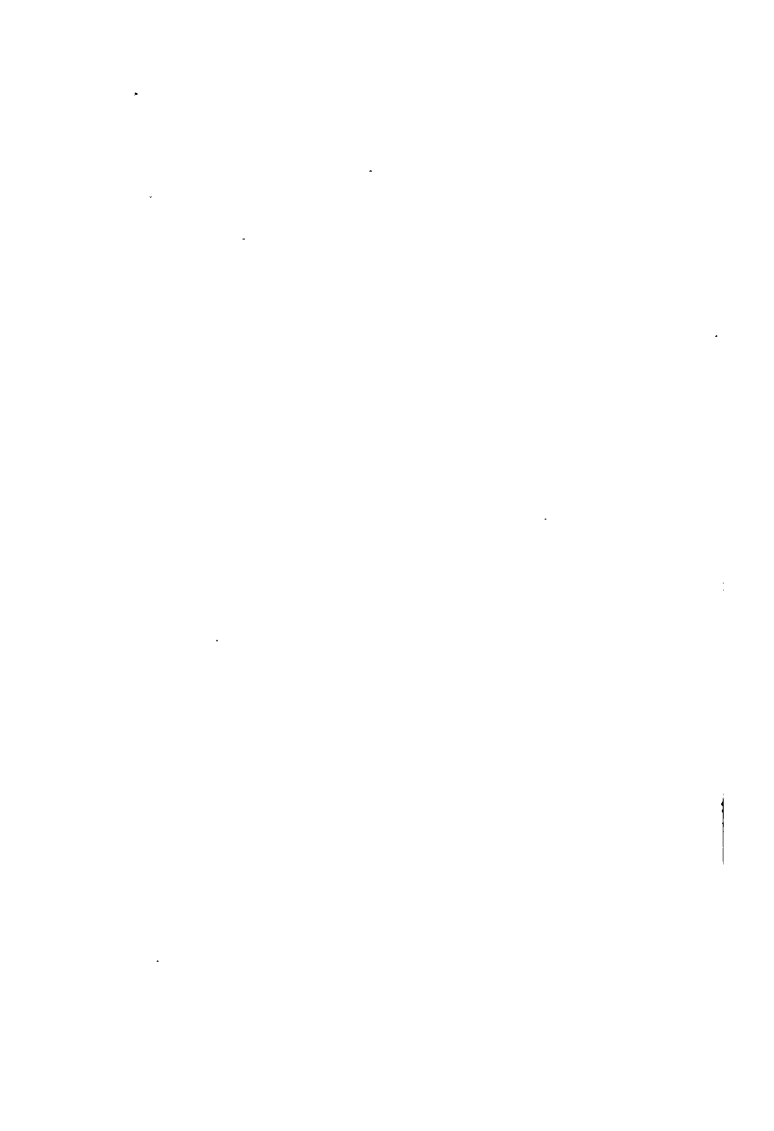


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ARISTOTELIS
DE ARTE POETICA,
(VAHLEN'S TEXT):

WITH NOTES

BY THE

REV. EDWARD MOORE, D.D.

PRINCIPAL OF S. EDMUND HALL, OXFORD; AND LATE
FELLOW AND TUTOR OF QUEEN'S COLLEGE.

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1879.

anything like a critical examination of the text itself*. The present text is in fact simply a reprint of that of Vahlen's latest Edition, (Berlin, 1874); this being the text recommended by the Board of Studies for the First Public Examination at Oxford. It cannot indeed be said to be a satisfactory text, though perhaps no better exists at present. It offers a singular example of adherence almost servile to the Parisian MS. (Bekker's A^c) even in places where it is manifestly corrupt, combined with a reckless audacity of conjectural alteration in others, scarcely to be paralleled in any other Edition. Under the circumstances however, it has been thought better to follow Vahlen's text absolutely, with no other variation than that of occasional changes of punctuation, insertion of parentheses, &c.; not however so as to alter the sense indicated by Vahlen, but rather to make it clearer.

The present Editor is fully aware of the great difficulty of annotating such a work as this, and of the many imperfections attending his own performance of the task. He would apologize in the words of his author elsewhere, *ἀλλὰ καίπερ ὄντος τοιούτου τοῦ παρόντος λόγου πειρατέον βοηθεῖν*.

* The readings of the MS. A^c are quoted here on the authority of Vahlen and Ueberweg; though it does not seem clear that the recension of either of them can be implicitly relied on. Vahlen certainly omits not unfrequently to indicate by the usual brackets in his text cases of departure from the reading of that MS.

S. EDMUND HALL, OXFORD,
May, 1875.

INTRODUCTORY NOTE.

ξυνεχῶς δὲ καὶ ἐντόνως ζητούμενα ἐκφανῇ γένοιτ' ἂν ὅπῃ ἔχει, ἐπεὶ καὶ νῦν ὑπὸ τῶν πολλῶν ἀτιμαζόμενα καὶ κολουόμενα, ὑπὸ δὲ τῶν ζητούντων, λόγον οὐκ ἐχόντων καθ' ὃ τι χρήσιμα, ὁμῶς πρὸς ἅπαντα ταῦτα βίᾳ ὑπὸ χάριτος αὐξάνεται, καὶ οὐδὲν θαυμαστὸν αὐτὰ φανῆναι.—PLATO.

THE Poetics of Aristotle, fragmentary, mutilated, and interpolated as the work is, and perhaps in its published form always has been, has yet probably had a greater influence upon Art than any other book ever written on the subject. Its dicta, real or supposed, have been regarded for centuries as constituting a code of artistic rules from which there could be no appeal. This supreme deference, due no doubt to some extent to the great name of the author, may also well have been accorded to the originality of treatment, acuteness of criticism, and copiousness of research, which the work, even in its present form, displays. In fact Aristotle was as much the founder of Art Criticism, as he was the founder of Logic. The most casual reader however must be struck with the fragmentary and unequal character of the treatise. Scarcely any work has ever met with so cruel a fate. It is not merely (as with fragments of so many Greek plays) that the MSS. are defective or corrupt. This unfortunate treatise has apparently been excised, interpolated, altered, possibly (as some Commentators suggest) deliberately adapted "in usum Scholarum," by some unskilful and unappreciative

hand, and at some degenerate and uncritical period; and all this at a time anterior to any existing MS., perhaps even to any formal publication of the treatise. It may be worth while to collect the heads of the evidence on which this and other theories as to the history of our present text are founded. These may be gathered mainly from Ritter's able Preface, though we need not bind ourselves to all his bold conclusions, or to the 'heroic measures' which he would apply to the text.

The evidence may conveniently be taken under three heads:—I. That from Aristotle's other writings; II. external evidence; III. internal evidence.

I. (a) It appears that Arist. did actually compose some treatise of this kind, for he mentions his intention to write on this subject in *Pol. V. (viii.) 7*, and promises a discussion of *κάθαρσις*, which unfortunately we do not possess: and he also refers to a work of his own already written, and described as *τὰ περὶ ποιητικῆς*, six times in the *Rhetoric*, viz. *I. c. xi. § 29 (sub fin.)*; *III. c. xviii. § 7 (sub fin.)*; *III. c. i. § 10 (fin.)*, *c. ii. §§ 2, 5, 7*. (β) Of the six references referred to in the *Rhet.*, the first two relate to a subject not treated of in our *Poetics* at all, viz. "*τὸ γελοῖον* under its several species:" and of the others it may be questioned whether the subjects are as fully and explicitly treated of as the manner of reference would lead us to expect. When Ritter states confidently that they are not, he perhaps excludes from consideration passages and chapters rejected by himself as spurious.

II. External evidence.

(a) There is no mention of Aristotle's work on *Poetics* by other authors till about 500 years after his death. It

is not even mentioned by Dion. Hal. (æt. Augustus) or Quintilian (æt. Domitian). Both these authors in fact expressly assert certain grammatical distinctions given in our version of the Poetics (c. xx.) to be due to the Stoics, and to be subsequent to Aristotle. As they do this without any express reference to their supposed mention by Arist., it seems clear that they were unacquainted with the Poetics, at any rate in its present existing form.

(β) Early in the third century A.D. Diogenes Laertius, in a Catalogue of Aristotle's works, mentions a *πραγματεία τέχνης ποιητικῆς* in two Books, and a work *περὶ ποιητῶν* in three Books. (The latter may perhaps have borne the same relation to the former as the collection of 150 *πολιτείας* to the 'Politics.') The latter work, besides being three times referred to by Diog. Laertius, is also quoted by Athenæus and Macrobius. Further, Alex. Aphrodisias cites a passage from the existing treatise as occurring '*ἐν τῇ περὶ Ποιητικῆς*.'

(γ) Simplicius (sixth cent. A.D.) refers to the Poetics for a discussion of *συνώνυμα*. (No such discussion exists now.) Boethius (c. 500 A.D.) speaks of *Books de Arte Poetica*. In neither of these cases however can we be sure that the writers are doing more than following traditional accounts of the work. We cannot safely infer from their language that they had the original treatise before them.

III. Internal evidence.

We may gather from the work itself that it is in a very fragmentary state, because

(α) The plan sketched at the beginning is not carried out. Dithyrambic and Nomic poetry are scarcely touched

upon; Epic very slightly, Comedy not at all after c. v., though a further discussion is promised in c. vi. init. In fact only Tragedy is in any sense discussed at length, and this discussion is imperfect, for (a) the subject of the chorus is dismissed in five or six lines (c. xviii.); (b) the important explanation of *κάθαρσις τῶν παθημάτων*, though promised, is never given; (c) of the six parts essential to all Tragedy (c. vi. § 7) only four are afterwards treated of (*δῦσι* and *μελοποιία* being omitted).

(β) Large interpolations (as we may safely describe them) betray themselves by strange diction, minute and often trifling grammatical details, anachronisms in such details, useless repetitions, the argument and plan broken into and interrupted; contradictions and inconsistent definitions, and so forth.

Under these circumstances it will readily be supposed that various theories have been suggested to account for the present form of this work. Lessing regards it, though unfinished and full of omissions, as being tolerably complete and genuine on the subject of Tragedy, and, as far as it goes, all but infallible. (See his somewhat extravagant language in *Hamb. Dram.* p. 600, Ed. Leipzig, 1856.) Hermann describes it as an unfinished sketch, the parts of which are often unskilfully joined together. The most daring, not to say reckless, theorist is Ritter, whose trenchant treatment of the work reminds one of the Wolfian *Prolegomena* to Homer. His theory is this. The genuine treatise in two Books was in existence up to about the first or second century A.D., but has now hopelessly disappeared. About that time some obscure Peripatetic *alumnus* of the Alexandrian School resolved to adapt Aristotle's Poetics

as a text Book suitable to the fashion or requirements of the age, by cutting out what appeared to have become obsolete or unimportant, and by supplying details (especially grammatical) on subjects which had meanwhile come into vogue in Education, retaining at the same time the prestige and authority of Aristotle's name. *Inter alia* Ritter observes that it had become customary to write Dramas which were not meant to be acted, and that from this among other causes the Chorus had become 'rudimentary,' and was sometimes altogether absent. Familiarity with this practice he maintains is betrayed in (α) The allusions to the effect of Tragedies read but not acted in c. xxvi. §§ 3, 4, c. xiv. § 1, &c.; (β) The almost total omission of all discussion of *ὅψις* and *μελωποιία* among the six parts of Tragedy declared in c. vi. to be essential (though in c. xix. init. they are spoken of as already discussed). (γ) The extremely brief reference to the functions of the Chorus, which had, owing to this practice, become obsolete and practically unimportant (c. xviii. fin.)

Ritter concludes generally that of the original work in two Books (whose existence, relying solely on the authority of Diog. Laertius's Catalogue, he too readily assumes), fully one-third has been thus excised, and that of the existing work only about one-half is genuine, the rest consisting of spurious additions and interpolations. Stahr suggests two alternative theories, either of which might explain the existence of the work in its present form. He observes, that Arist. undoubtedly had MS. notes for his Esoteric Lectures on this and other subjects, which he kept in hand and which he was continually adding to and re-touching. Many of these Notes came into the hands

of Theophrastus, and in some cases were edited by him. As to the Poetics, he supposes—

Either (1) That the MS., unedited by Theophrastus, fell with other autograph works of Arist. into the hands of Neleus, and that these were by him conveyed to Scepsis in Asia Minor, where they remained for a long time hidden and unknown. There they were discovered, bought by Apellikon (c. 80 A.D.), brought to Rome, and by him faultily edited.

Or (2) Notes may have been taken down from Aristotle's lectures by a Pupil, who omitted, curtailed, or expanded, according to his own taste or interest in the subject. These perhaps after a lapse of time were discovered, eagerly accepted as a lost work of Arist., and constituted in fact the Treatise that has always been known as Aristotle's Poetics.

(3) Susemihl suggests a slightly different theory:—viz., That such Notes for Lectures as are described above were left by Aristotle, and (as was the case with many of Hegel's works) were taken in hand by some of his pupils, and edited by them with expansions and illustrations. This would account for variations of style, diction, and even of general treatment, in different parts; the disproportionate amount of discussion assigned to different subjects, as this would depend upon the fulness of the original notes, and the degree of expansion they chanced to receive; the insertion of illustrations or references more or less inappropriate, and such as would not perhaps have been adopted by the original author; the filling in of connecting passages to bring together isolated or disconnected notes, and so on.

It remains to say a few words as to the MSS. and the

present state of the text. The text rests practically on the authority of one MS. alone, existing at Paris, and dating probably from early in the eleventh century*. The numerous other MSS. which exist are of much later date, and do not in any case appear to possess an authority independent of the Parisian MS. The Ed. princeps of the Poetics is that of Aldus, edited from a corrupt MS., which was again interpolated and emended in a rash and uncritical manner by Aldus and cotemporary Scholars.

The state of the text, obscure and uncertain at first, has been rendered yet more hopeless by the wild and reckless guesses in which successive Editors have indulged, most of whom in approaching this text seem to bid farewell to the ordinary restraints of prudent and sober criticism. One of the most recent Editors, Susemihl, (2nd edit., 1874,) in spite of his protest against Ritter's 'tumultuary criticism,' allows himself no small licence of conjecture. A large number of unfamiliar passages in his text are simply certified by the often recurring formula, "So Susemihl nach eigener Vermuthung." The pretext for all this has been that the style of the work is rough and unfinished, and the sentences, judged by strict logical or grammatical rules, often halting and incomplete. But if any of the theories given above (p. x.) as to the origin of this Treatise should be founded on truth, all notions of 'reconstructing' the text would be obviously futile. It would be attempting to reconstruct what never was constructed. We should rather be content (so far as that is now possible) to receive Aristotle's legacy, as we do the

* Even this contains conjectural alterations by a later (and probably 13th century) hand. (Susemihl.)

grand unfinished blocks of Michelagnolo. It would certainly be no part of an Editor's business to remedy the defects of style in such a work; any more than it would be to 'delphinize' the obscurities of Tacitus, or to correct the anacolutha and other grammatical irregularities of Thucydides.

The present text (as already explained in the Preface) is simply a reprint of that of Vahlen's latest Edition. It may be worth while to add that Susemihl's Preface contains a very useful and complete list of the Editions of, and literature connected with, the Poetics.

ANALYSIS OF CONTENTS.

I. THE essential feature in all Poetry is Imitation^a. Differences arise in the *means*, *objects*, and *manner* of the imitation.

As to the *means*—they are *ῥυθμός*, *λόγος*, and *ἁρμονία*, or these variously combined. Hence we can distinguish Epic, Dithyrambic, and other Poetry; Music; Dancing; &c.

II. As to the *objects*—these may be represented as better than they are in nature, just as they are, or worse than they are. In other words the Imitation (or representation) may be idealistic, realistic, or caricature. Such distinctions may be traced in Painting and Music as well as in Epic, Dithyrambic, and Dramatic Poetry.

III. As to the *manner*. The representation may be effected by simple narration, or direct imitation, or a combination of both. On this principle we distinguish Dithyrambic, Dramatic, and Epic poetry *inter se*. The name Drama (*δρᾶμα*) describes such direct imitation of *action*; and on this name (among others) has been based an argument for the Dorian origin of this branch of Poetic art.

IV. The origin of Poetry (α) psychologically, (β) historically, considered. (α) Poetry arises from two natural causes: (1) that man is naturally prone to imitation, (2) that all men derive pleasure from imitation; such pleasure being due either (a) to the knowledge thereby gained, or (b) to a recognition of the skill therein displayed. (β) Speaking historically—those in whom this

^a 'Poetry' and 'Imitation' are here technically used to represent *ποιητική* and *μίμησις*. The terms in both cases are too restricted. See notes on c. i. §§ 1 and 2.

propensity was strongly developed *extemporized* effusions, 'grave or gay.' Of set poems, in either species, Homer is the earliest extant author. From the types first suggested by the Iliad and Odyssey, and by the Margites, Tragedy and Comedy respectively were developed, till successive additions and improvements brought each to its present form. Such steps may be traced with accuracy in the case of Tragedy.

- V. The development of Comedy is somewhat more obscure; though definite improvements may be certainly traced to Epicharmus, Phormis and Crates.

Epic and Tragic Poetry have several points both of agreement and difference; the chief among the latter being the question of *length*.

- VI. The Theory and Definition of Tragedy. It consists of six parts, of which the Plot (*μῦθος*) is most important. Then follow in order Manners, Sentiments, Diction, Musical Accompaniment, and Scenic representation (*ἡθῆ, διάνοια, λέξις, μελοποιία, ὄψις*).

- VII. The Plot should be (i) complete in itself, i.e. with beginning, middle, and end; and (ii) of a proper length or magnitude.

- VIII. The Unity of a Plot depends upon its *subject*, not its hero, being one.

- IX. Poetry and History contrasted. The former is more general and philosophical, and this distinction is more strongly marked in Comedy than in Tragedy. A poetical plot is none the worse however for being also historical, if it fulfil the proper poetical conditions. One of the chief of these is that the connection of the incidents be preserved and irrelevant episodes avoided.

- X. Simple and Complex Plots explained and distinguished.

- XI. *περίπτεται* and *ἀναγνώρισις* [and *πάθος*], which constitute a Complex Plot, explained.

- XII. The separate parts of Tragedy ('κατὰ τὸ μέρος')

distinguished and defined, such as Prologue, Episode, Exode, &c.

XIII. The conditions of a good Tragic Plot. The change of fortune should be from prosperity to adversity; the cause of the change *ἀμαρτία* not *μοχθηρία*; the sufferers neither preeminently virtuous, nor utterly vicious; and further the characters represented should be persons in high position and already known to the audience. The end should be 'tragic,' rather than either felicitous or 'double,' though the latter is more generally popular.

XIV. Pity and Fear (see Definition of Tragedy) may be produced in various ways. *Ὀψις* is a ready but in-artistic means of doing so. The legitimate method is by the selection of suitable traditional or historical Plots, and judicious variation of their details, while their main features remain unaltered.

XV. Manners and Character (*ἥθη*) must be (1) *χρηστὰ*, (2) *ἀρμόττοντα* (suitable to the type of character represented), (3) *ἑμοια* (conformable to the traditional character of the person represented), (4) *δυστά*. In the development of both manners and plot, violent changes, and such as need a 'Deus ex machinâ,' are to be avoided.

XVI. (In reference to *μῦθος* again.) Different methods of *ἀναγνώρισις* are discussed and compared.

XVII. In working out the details of a Plot, the Poet should put himself in the position of a spectator, and also, as far as possible, of an actor. He should first lay down clearly the invariable outline of his plot and afterwards insert Episodes appropriate in connection and length.

XVIII. The complication and *dénouement* of the incidents of the Plot. The various character of Tragedies arising out of the nature of such incidents, The kind

of complication admissible in Epic and Tragic Plot is very different. The Chorus in Tragedy must not be made the excuse for irrelevant Episodes. Its part should be as closely connected with the action of the Play as if it were one of the Actors.

XIX. Discussion of the remaining parts of Tragedy, viz. *διδραμία* and *λέξις*. These however in detail belong rather to the Science of Rhetoric and the Science of Acting than to that of Poetry proper.

XX. An irrelevant and probably interpolated discussion on parts of speech and other grammatical details.

XXI. Variations in the form or in the signification of nouns which are admissible in Poetry. [A probably interpolated fragment on Genders of Nouns.]

XXII. By a judicious employment of the variations in the form and signification of words just described (differently in different species of Poetry) we may secure dignity of style without sacrificing clearness.

XXIII. Passing from Tragedy to Epic Poetry, the *πλοῦς* of plot in Epic, though it is dramatic in character, is also narrative, is different from that of History. Here as elsewhere Homer is the true model.

XXIV. Epic Poetry, though admitting of the same species as Dramatic, and resembling it in most of its constituent parts, is in contrast with it in respect of (1) length, (2) metre, (3) admissibility of the marvellous, (4) liberty of invention and fiction. The chief ornaments of diction should be bestowed on the unimportant parts of a poem.

XXV. Various critical objections and their solutions.

XXVI. The question of the comparative dignity of Epic and Tragic Poetry discussed, and decided in favour of the latter.

[] denotes words to be *omitted* in the text, though found in MSS.
 < > words to be *inserted* in the text, though not found in MSS.

B

συρίγγων· αὐτῷ δὲ τῷ ῥυθμῷ μιμοῦνται χωρὶς ἁρμονίας 5
οἱ τῶν ὀρχηστῶν, καὶ γὰρ οὗτοι διὰ τῶν σχηματιζο-
μένων ῥυθμῶν μιμοῦνται καὶ ἦθη καὶ πάθη καὶ πράξεις· *feeling*

B. ἡ δὲ ἐποποιία μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς μέτροις, 6

1447b καὶ τούτοις εἴτε μιγνῦσα μετ' ἀλλήλων, εἴθ' ἐνὶ τινι

? γένηι χρωμένη τῶν μέτρων * * τυγχάνουσα μέχρι τοῦ *ἐνὶ τινὶ*

10 νῦν. οὐδὲν γὰρ ἂν ἔχοιμεν ὀνομάσαι κοινὸν τοὺς Σώ- *τυγχάνει* 7

κ. 450 φρονῶς καὶ Ξενάρχου μίμους καὶ τοὺς Σωκρατικούς

λόγους, οὐδὲ εἴ τις διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν

ἄλλων τιμῶν τῶν τοιούτων παιοῖτο τὴν μίμησιν· (πλὴν

οἱ ἄνθρωποι γε συνάπτοντες τῷ μέτρῳ τὸ ποιεῖν

ἐλεγείοποιους τοὺς δὲ ἐποποιούς ὀνομάζουσιν, οὐχ ὥς

15 κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κοινῇ κατὰ τὸ μέτρον

καὶ φυσικὸν προσαγορεύοντες· καὶ γὰρ ἂν ἱατρικὸν ἢ μουσικόν τι 8
λ. 5. α.

διὰ τῶν μέτρων ἐκφέρωσιν, οὕτω καλεῖν εἰώθασιν·

κ. 444 οὐδὲν δὲ κοινόν ἐστιν Ὀμήρῳ καὶ Ἐμπεδοκλεῖ πλὴν τὸ

μέτρον· διὸ τὸν μὲν ποιητὴν δίκαιον καλεῖν, τὸν δὲ

20 φυσιολόγον μᾶλλον ἢ ποιητὴν) ὁμοίως δὲ κἂν εἴ τις 9

ἅπαντα τὰ μέτρα μιγνύνω ποιοῖτο τὴν μίμησιν, καθά-

κ. 380. περ Χαιρήμων ἐποίησε Κένταυρον μικτὴν ῥαψῳδίαν ἐξ

ὡς ἔστι καὶ ἀπάντων τῶν μέτρων, καὶ ποιητὴν ⁵ προσαγορευτέον.

ἀλλὰ περὶ μὲν οὖν τούτων διωρίσθω τοῦτον τὸν τρόπον· εἰσὶ 10

25 δέ τινες αἱ πᾶσι χρῶνται τοῖς εἰρημένοις, λέγω δὲ οἷον

? ῥυθμῷ καὶ μέλει καὶ μέτρῳ, ὥσπερ ἡ τε τῶν διθυραμ-

βικῶν ποίησις καὶ ἡ τῶν νόμων καὶ ἡ τε τραγῳδία καὶ

ἡ κωμῳδία· διαφέρουσι δέ, ὅτι αἱ μὲν ἅμα πᾶσιν αἱ δὲ

κατὰ μέτρα· ταύτας μὲν οὖν λέγω τὰς διαφορὰς τῶν

5 *αὐτῶν συννοήσας αὐτὴν ἡμεῖς ἔχοντες ἡμεῖς αὐτοὺς ἐν λόγῳ*

- 2 τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν. ἐπεὶ δὲ μίμοῦνται 1418 a
 οἱ μιμούμενοι πράττοντας, ἀνάγκη δὲ τούτους ἢ
 σπουδαίους ἢ φαύλους εἶναι, (τὰ γὰρ ἤθη σχεδὸν αἰ
 τούτοις ἀκολουθεῖ μόνοις, κακία γὰρ καὶ ἀρετὴ τὰ ἤθη
 διαφέρουσι πάντες), ἥτοι βελτίονας ἢ καθ' ἡμᾶς ἢ
 L.S. 21.
 463 χείρονας ἢ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς, Πολύγνω- 5
 3. τος μὲν γὰρ κρείττους, Παύσων δὲ χείρους, Διονύσιος
 4 δὲ ὁμοίους εἶκαζεν· δηλον δὲ ὅτι καὶ τῶν λεχθεῖσῶν 63. B.
 ἐκάστη μιμήσεων ἔξει ταύτας τὰς διαφορὰς καὶ ἔσται
 3 ἐτέρα τῷ ἑτέρα μιμῆσθαι τοῦτον τὸν τρόπον. καὶ γὰρ
 ἐν ὀρχήσει καὶ αὐλήσει καὶ κιθαρίσει ἔστι γενέσθαι 10
 ταύτας τὰς ἀνομοιοτήτας, καὶ τὸ περὶ τοὺς λόγους δὲ καὶ
 τὴν ψιλομετρίαν, οἷον Ὅμηρος μὲν βελτίους, Κλεοφῶν 7.
 δὲ ὁμοίους, Ἠγήμων δὲ ὁ Θάσιος (ὁ) τὰς παρφιδίους B.
 1 ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν Δηλιάδα χείρους.
 4 ὁμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ τοὺς νόμους· 15
 46-357 ὥσπερ * * γὰρ, Κύκλωπας Τιμόθεος καὶ Φιλόξενος, μιμή- 4 35-380
 σαιτο ἂν τις. ἐν αὐτῇ δὲ τῇ διαφορᾷ καὶ ἡ τραγωδία
 πρὸς τὴν κωμῳδίαν διέστηκεν· ἡ μὲν γὰρ χείρους ἢ δὲ
 3 βελτίους μιμῆσθαι βούλεται τῶν νῦν. ἔτι δὲ τούτων
 τρίτῃ διαφορὰ τὸ ὡς ἕκαστα τούτων μιμήσαιο ἂν τις.
 καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μιμῆσθαι ἔστιν ὅτε 20 ὅτι
 μὲν ἀπαγγέλλοντα, (ἢ ἑτερόν τι γινώμενον, ὥσπερ 21 B.
 Ὅμηρος ποιεῖ, ἢ ὡς τὸν αὐτὸν καὶ μὴ μεταβάλλοντα),
 ἢ πάντας ὡς πράττοντας καὶ ἐνεργοῦντας τοὺς μιμου-
 2 μένους. ἐν τρισὶ δὴ ταύταις διαφοραῖς ἡ μίμησις ἔστιν,
 ὡς εἴπομεν κατ' ἀρχάς, ἐν οἷς τε (καὶ ἃ) καὶ ὡς, ὥστε ὅ

τῇ μὲν ὁ αὐτὸς ἂν εἴη μιμητὴς Ὀμήρῳ Σοφοκλῆς, μι-
μοῦνται γὰρ ἄμφω σπουδαίους, τῇ δὲ Ἀριστοφάνει,
πράττοντας γὰρ μιμοῦνται καὶ δρῶντας ἄμφω. ὅθεν 3
καὶ δράματα καλεῖσθαι τινες αὐτά φασιν, ὅτι μιμοῦνται

30 δρῶντας. διὸ καὶ ἀντιποιοῦνται τῆς τε τραγωδίας καὶ
τῆς κωμωδίας οἱ Δωριεῖς· τῆς μὲν γὰρ κωμωδίας οἱ
Μεγαρεῖς, (οἳ τε ἐνταῦθα ὡς ἐπὶ τῆς παρ' αὐτοῖς δημο-
κρατίας γενομένης, καὶ οἱ ἐκ Σικελίας, ἐκείθεν γὰρ
ἦν Ἐπίχαρμος ὁ ποιητὴς πολλῶ πρότερος ὢν Χιωνίδου καὶ
καὶ Μάγνητος), καὶ τῆς τραγωδίας ἔνιοι τῶν ἐν Πελο- 31
ποννήσῳ, ποιοῦμενοι τὰ ὀνόματα σημείων. οὗτοι μὲν αὖτε
γὰρ κώμας τὰς περιοικίδας καλεῖν φασίν, Ἀθηναῖοι δὲ
δήμους, ὡς κωμφοδοὺς οὐκ ἀπὸ τοῦ κωμάζειν λεχθέντας,
ἀλλὰ τῇ κατὰ κώμας πλάνῃ ἀτιμαζομένους ἐκ τοῦ

1448b ἄστεως, καὶ τὸ ποιεῖν αὐτοὶ μὲν δρᾶν, Ἀθηναίους δὲ
πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφορῶν 4
καὶ πόσαι καὶ τίνες τῆς μιμήσεως εἰρήσθω ταῦτα.
εἰκόασι δὲ γεννηῆσαι μὲν ὅλως τὴν ποιητικὴν αἰτίαι δύο 4
5 τινές, καὶ αὗται φυσικαί. τό τε γὰρ μιμεῖσθαι σύμ- 2
φυτον τοῖς ἀνθρώποις ἐκ παίδων ἐστί, (καὶ τοῦτ' δια-
φέρουσι τῶν ἄλλων ζῴων ὅτι μιμητικώτατόν ἐστι καὶ

10 συμβαίνειν ἐπὶ τῶν ἔργων· ἃ γὰρ αὐτὰ λυπηρῶς ὀρώμεν,
τούτων τὰς εἰκόνας τὰς μάλιστα ἡκριβωμένας χαίρομεν
θεωροῦντες, οἷον θηρίων τε μορφὰς τῶν ἀτιμοτάτων
καὶ νεκρῶν. αἴτιον δὲ καὶ τοῦτο, ὅτι μαυθάνειν οὐ 4

- 1449 a' Ὀδύσσεια πρὸς τὰς τραγῳδίας, οὕτω καὶ οὗτος πρὸς
 τὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγῳδίας καὶ 10
 κωμῳδίας οἱ ἐφ' ἑκατέραν τὴν ποιήσιν ὁρμῶντες κατὰ
 τὴν οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἰαμβῶν κωμωδοποιοὶ
 5 ἐγένοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγωδοδιδάσκαλοι, διὰ
 τὸ μείζονα καὶ ἐντιμότερα τὰ σχήματα εἶναι ταῦτα
ἐκείνων. τὸ μὲν οὖν ἐπισκοπεῖν ἄρ' ἔχει ἤδη ἡ τραγω- 11
 δία τοῖς εἶδεσιν ἱκανῶς ἢ οὐ, αὐτό τε καθ' αὐτὸ κρί-
 νεται ἢ ναί καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενο- 12
 10 μίνης οὖν ἀπ' ἀρχῆς αὐτοσχεδιαστικῆς, καὶ αὕτη καὶ
 ἡ κωμῳδία καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχύντων τὸν διθύ-
 ραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλλικά, ἃ ἔτι καὶ νῦν ἐν
 πολλαῖς τῶν πόλεων διαμένει νομιζόμενα, κατὰ μικρὸν
 ἠδὲ ἤθη προαγόντων ὅσον ἐγένετο φανερόν αὐτῆς, καὶ
 πολλὰς μεταβολὰς μεταβαλοῦσα ἡ τραγωδία ἐπαύσατο,
 15 ἐπεὶ ἔσχε τὴν αὐτῆς φύσιν. καὶ τό τε τῶν ὑποκριτῶν 13
 πλῆθος ἐξ ἐνὸς εἰς δύο πρῶτος Αἰσχύλος ἤγαγε, καὶ τὰ
 τοῦ χοροῦ ἡλαττωσε καὶ τὸν λόγον πρωταγωνιστὴν
 παρεσκεύασεν· τρεῖς δὲ καὶ σκηνογραφίαν Σοφοκλῆς.
 ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέξεως γελοίας, 14
 20 διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν, ὃψι ἀπεσεμνύνθη. τὴν αἰσχυρὴν
 τε μέτρον ἐκ τετραμέτρου ἰαμβεῖον ἐγένετο· τὸ μὲν γὰρ ^{αἰσχυρὴν} ^{αὐτὴν}
 πρῶτον τετραμέτρω ἐχρῶντο διὰ τὸ σατυρικὴν καὶ
 ὀρχηστικωτέραν εἶναι τὴν ποιήσιν, λέξεως δὲ γενομένης
 αὕτη ἡ φύσις τὸ οἰκεῖον μέτρον εὔρε, μάλιστα γὰρ
 25 λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστιν. σημεῖον δὲ
 τούτου, πλείστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ

τῇ πρὸς ἀλλήλους, ἐξάμετρα δὲ ἀλγάκις καὶ ἐκβαίνον-
τες τῆς λεκτικῆς ἀρμονίας. ἔτι δὲ ἐπεισοδίων πλήθῃ.

15 καὶ τὰ ἄλλ' ὥς ἕκαστα κοσμηθῆναι λέγεται ἔστω ἡμῖν
εἰρημέναι· πολὺ γὰρ ἂν ἴσως ἔργον εἴη διεξιέναι καθ' 30

5 ἕκαστον. ἡ δὲ κωμωδία ἐστίν, ὥσπερ εἵπομεν, μίμησις.
φαυλοτέρων μὲν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ ^{in the full c.} ~~κατὰ τὴν κακίαν~~

^{rely} τοῦ αἰσχροῦ ἐστὶ τὸ γελοῖον μόριον. τὸ γὰρ γελοῖον
ἐστίν· ἀμάρτημά τι καὶ αἰσχος ἀνώδυνον καὶ οὐ φθαρτι- 35

κόν, οἷον εὐθύς τὸ γελοῖον πρόσωπον αἰσχρὸν τι καὶ
2 διεστραμμένον ἀνευ ὀδύνης. αἱ μὲν οὖν τῆς τραγωδίας
μεταβάσεις, καὶ δι' ὧν ἐγένοντο, οὐ λελήθασιν, ἡ δὲ
κωμωδία διὰ τὸ μὴ σπουδάζεσθαι ἐξ ἀρχῆς ἔλαθεν· 1419b

- 82 B. καὶ γὰρ χορὸν κωμωδῶν ὀψέ ποτε ὁ ἄρχων ἔδωκεν, ἀλλ'
ἐβελονταὶ ἦσαν. ἤδη δὲ σχήματά τινα αὐτῆς ἐχούσης

3 οἱ λεγόμενοι αὐτῆς ποιηταὶ μνημονεύονται. τίς δὲ
^{λόγους} ^{καὶ} ^{R.} πρόσσωπα ἀπέδωκεν ἢ προλόγους ἢ πλήθῃ ὑποκριτῶν 5
καὶ ὅσα τοιαῦτα, ἡγνόηται· τὸ δὲ μύθους ποιεῖν Ἐπί-
χαρμος καὶ Φόρμις· τὸ μὲν ἐξ ἀρχῆς ἐκ Σικελίας ἦλθεν,
τῶν δὲ Ἀθήνησιν Κράτης πρῶτος ἤρξεν ἀφέντος τῆς 451 B.
λαμβικῆς ἰδέας καθύλου ποιεῖν λόγους καὶ μύθους.

4 ἡ μὲν οὖν ἐποποιία τῇ τραγωδίᾳ μέχρι μόνου μέτρου 10
μεγάλου, μίμησις εἶναι σπουδαίων, ἡκολούθησεν· τῷ
δὲ τὸ μέτρον ἀπλοῦν ἔχειν καὶ ἀπαγγελίαν εἶναι,
ταύτῃ διαφέρουσιν· ἔτι δὲ τῷ μήκει ἡ μὲν ὅτι μάλιστα
πειράται ὑπὸ μίαν περίοδον ἡλίου εἶναι ἢ μικρὸν ἐξαλ-
λάττειν, ἡ δὲ ἐποποιία ἀόριστος τῷ χρόνῳ· καὶ τούτῳ 15
διαφέρει, καίτοι τὸ πρῶτον ὁμοίως ἐν ταῖς τραγωδίαις

τοῦτο ἐποίουν καὶ ἐν τοῖς ἔπεσιν. μέρη δ' ἐστὶ τὰ δ
 μὲν ταῦτά, τὰ δὲ ἴδια τῆς τραγωδίας. διόπερ ὅστις
 περὶ τραγωδίας οἶδε σπουδαίας καὶ φαύλης, οἶδε καὶ
 περὶ ἐπῶν· ἃ μὲν γὰρ ἐποποιία ἔχει, ὑπάρχει τῇ τρα-
 20 γωδία, ἃ δὲ αὐτῇ, οὐ πάντα ἐν τῇ ἐποποιίᾳ.

περὶ οὖν τῆς ἐν ἐξαμέτροις μιμητικῆς καὶ περὶ κω- 6
 μωδίας ὕστερον ἐροῦμεν, περὶ δὲ τραγωδίας λέγωμεν
 ἀπολαβόντες αὐτῆς ἐκ τῶν εἰρημένων τὸν γινόμενον ὅρον
 τῆς οὐσίας. ἔστιν οὖν τραγωδία μίμησις πράξεως 2
 25 σπουδαίας καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένη
 λόγῳ χωρὶς ἐκάστου τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων
 καὶ οὐ δι' ἀπαγγελίας, δι' ἐλέου καὶ φόβου περαίνουσα
 τὴν τῶν τοιούτων παθημάτων κάθαρσιν. λέγω δὲ 3
 ἡδυσμένον μὲν λόγον τὸν ἔχοντα ῥυθμὸν καὶ ἀρμονίαν
 30 καὶ μέλος, τὸ δὲ χωρὶς τοῖς εἵδεσι τὸ διὰ μέτρων ἔνια
μόνον περαίνεσθαι καὶ πάλιν ἕτερα διὰ μέλους. ἐπεὶ 4
 δὲ πράττοντες ποιοῦνται τὴν μίμησιν, πρῶτον μὲν ἐξ
 ἀνάγκης ἂν εἴη τι μόριον τραγωδίας ὁ τῆς ὄψεως κύσ-
μος, εἴτα μελοποιία καὶ λέξις· ἐν τούτοις γὰρ ποιοῦνται
 τὴν μίμησιν. λέγω δὲ λέξιν μὲν αὐτὴν τὴν τῶν μέ-
 5
 35 τρων σύνθεσιν, μελοποιίαν δὲ ὁ τὴν δύναμιν φανεράν
 ἔχει πᾶσαν. ἐπεὶ δὲ πράξεώς ἐστι μίμησις, πράττεται 5
 δὲ ὑπὸ τινων πραττόντων, οὓς ἀνάγκη ποιῶς τινας
 εἶναι κατὰ τε τὸ ἦθος καὶ τὴν διάνοιαν (διὰ γὰρ τούτων
 1450 α καὶ τὰς πράξεις εἶναί φημεν ποιῶς τινας), πέφυκεν
 αἰτία δύο τῶν πράξεων εἶναι, διάνοιαν καὶ ἦθος, καὶ
 κατὰ ταύτας καὶ τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες.

6 ἔστι δὲ τῆς μὲν πράξεως ὁ μῦθος ἡ μίμησις· λέγω γὰρ
 μῦθον τοῦτον τὴν σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἦθη,
 καθ' ὃ ποιοῦς τινὰς εἶναι φαμεν τοὺς πράττοντας, διά- 5
 νοιαν δέ, ἐν ὅσοις λέγοντες ἀποδεικνύασί τι ἢ καὶ ἀπο-
 7 φαίνονται γνώμην. ἀνάγκη οὖν πάσης τραγωδίας μέρη
 εἶναι ἕξ, καθ' ὃ ποιά τις ἐστὶν ἡ τραγωδία· ταῦτα δ'
 ἐστὶ μῦθος καὶ ἦθη καὶ λέξεις καὶ διάνοια καὶ ὄψεις καὶ
 μελοποιία. οἷς μὲν γὰρ μιμοῦνται, δύο μέρη ἐστίν, ὥς 10
 δὲ μιμοῦνται, ἔν, ἃ δὲ μιμοῦνται, τρία, καὶ παρὰ ταῦτα
 8 οὐδέν. τούτοις μὲν οὖν οὐκ ὀλίγοι αὐτῶν ὥς εἰπεῖν
 κέχρηται τοῖς εἰδεσιν· καὶ γὰρ ὄψεις ἔχει πᾶν καὶ
 ἦθος καὶ μῦθον καὶ λέξιν καὶ μέλος καὶ διάνοιαν ὡσαύ-
 9 τως. μέγιστον δὲ τούτων ἐστὶν ἡ τῶν πραγμάτων σύσ- 15
 τασις· ἡ γὰρ τραγωδία μίμησις ἐστὶν οὐκ ἀνθρώπων
 ἀλλὰ πράξεως [καὶ βίου καὶ εὐδαιμονίας * * καὶ ἡ κακο- α. R.
 δαιμονία ἐν πράξει ἐστίν, καὶ τὸ τέλος πρᾶξις τις ἐστίν,
 10 οὐ ποιότης.] εἰσὶ δὲ κατὰ μὲν τὰ ἦθη ποιοὶ τινες, κατὰ
 δὲ τὰς πράξεις εὐδαιμονες ἢ τούναντίον. οὐκ οὖν ὅπως 20
 τὰ ἦθη μιμήσονται πράττουσιν, ἀλλὰ τὰ ἦθη συμ-
 παραλαμβάνουσι διὰ τὰς πράξεις. ὥστε τὰ πράγματα
 11 καὶ ὁ μῦθος τέλος τῆς τραγωδίας· τὸ δὲ τέλος μέγιστον
 12 ἀπάντων. ἔτι ἄνευ μὲν πράξεως οὐκ ἂν γένοιτο τραγω-
 δία, ἄνευ δὲ ἠθῶν γένοιτ' ἂν. αἱ γὰρ τῶν νέων τῶν
 πλείστων ἀήθεις τραγωδίαί εἰσιν, καὶ ὅλως ποιηταὶ
 πολλοὶ τοιοῦτοι, οἷον καὶ τῶν γραφείων Ζεύξις πρὸς
 Πολύγνωτον πέπονθεν· ὁ μὲν γὰρ Πολύγνωτος ἀγαθὸς
 12 ἡθογράφος, ἡ δὲ Ζεύξιδος γραφή οὐδὲν ἔχει ἦθος. ἔτι

τὸν μῦθον διὰ τῶν εἰκότων οὕτω τὰ τυχόντα ὀνόματα
ὑποτιθέασιν, καὶ οὐχ ὥσπερ οἱ λαμβανοιοὶ περὶ τὸν
15 καθ' ἕκαστον ποιοῦσιν. ἐπὶ δὲ τῆς τραγωδίας τῶν 6
γενομένων ὀνομάτων ἀντέχονται. αἴτιον δ' ὅτι πιθανόν
ἐστὶ τὸ δυνατόν. τὰ μὲν οὖν μὴ γεγόμενα οὕτω πι-
στεύομεν εἶναι δυνατά, τὰ δὲ γεγόμενα φανερόν ὅτι
δυνατά· οὐ γὰρ ἂν ἐγένετο, εἰ ἦν ἀδύνατα. οὐ μὴν 7
20 ἀλλὰ καὶ ἐν ταῖς τραγωδαῖς ἐνίαις μὲν ἐν ἡ δύο τῶν
γνωρίμων ἐστὶν ὀνομάτων, τὰ δὲ ἄλλα πεποιημένα, ἐν
447-400 ἐνίαις δὲ οὐδ' ἐν, οἷον ἐν τῷ Ἀγάθωνος ἀνθεὶ· ὁμοίως
γὰρ ἐν τούτῳ τὰ τε πράγματα καὶ τὰ ὀνόματα πεποιήται,
καὶ οὐδὲν ἦττον εὐφραίνει. ὥστ' οὐ πάντως εἶναι ζη- 8
τητέον τῶν παραθεδομένων μύθων, περὶ οὗτοι αἱ τραγω-
25 δίαί εἰσιν, ἀντέχεσθαι. καὶ γὰρ γελοῖον τοῦτο ζητεῖν,
ἐπεὶ καὶ τὰ γνώριμα ὀλίγοις γνώριμά ἐστιν, ἀλλ' ἄμως
εὐφραίνει πάντας. δῆλον οὖν ἐκ τούτων ὅτι τὸν ποιη- 9
τὴν μᾶλλον τῶν μύθων εἶναι δεῖ ποιητὴν ἢ τῶν μέτρων,
ὅσῳ ποιητῆς κατὰ τὴν μίμησιν ἐστὶ, μιμείται δὲ τὰς
30 πράξεις. κὰν ἄρα συμβῇ γεγόμενα ποιεῖν, οὐδὲν ἦττον
ποιητῆς ἐστὶ· τῶν γὰρ γενομένων ἔνια οὐδὲν κωλύει
τοιαῦτα εἶναι ὅλα ἂν εἰκὸς γενέσθαι καὶ δυνατὰ γενέσ-
θαι, καθ' ὃ ἐκεῖνος αὐτῶν ποιητῆς ἐστίν.

τῶν δὲ ἁπλῶν μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις 10
εἰσὶ χεῖριςται. λέγω δ' ἐπεισοδιώδη μῦθον, ἐν ᾧ τὰ
35 ἐπεισόδια μετ' ἀλλήλα οὗτ' εἰκὸς οὗτ' ἀνάγκη εἶναι.
τοιαῦται δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν
ἢ ἁπλοῦς, ὑπὸ δὲ τῶν ἀγαθῶν διὰ τὸν ὑπεκρίσει

δ καὶ ἐπὶ τῶν ἐμμέτρων καὶ ἐπὶ τῶν λόγων ἔχει τὴν ν. § 4 44
 19 αὐτὴν δύναμιν. τῶν δὲ λοιπῶν πέμπτον ἢ μελοποιία 15 *§ 1. B.*
 μέγιστον τῶν ἡδυσμάτων, ἢ δὲ ὅψις ψυχαγωγικὸν μὲν, *λss. πέντ*
 ἀτεχνότατον δὲ καὶ ἥκιστα οἰκεῖον τῆς ποιητικῆς· ὥς
 γὰρ τῆς τραγωδίας δύναμις καὶ ἄνευ ἀγῶνος καὶ ὑπο-
 κριτῶν ἐστίν, ἔτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν *finite*
 τῶν ὅψεων ἢ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν 20
 ἐστίν. *ωλενιου*

- 7 διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν
 τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ
 τοῦτο καὶ πρῶτον καὶ μέγιστον τῆς τραγωδίας ἐστίν.
 2 κεῖται δ' ἡμῖν τὴν τραγωδίαν τελείας καὶ ὅλης πράξεως
 εἶναι μίμησιν, ἐχούσης τι μέγεθος· ἔστι γὰρ ὅλον καὶ 25
 3 μηδὲν ἔχον μέγεθος. ὅλον δὲ ἐστὶ τὸ ἔχον ἀρχὴν καὶ
 μέσον καὶ τελευτήν. ἀρχὴ δὲ ἐστὶν ὃ αὐτὸ μὲν μὴ ἐξ
 ἀνάγκης μετ' ἄλλο ἐστί, μετ' ἐκεῖνο δ' ἕτερον πέφυκεν
 εἶναι ἢ γίνεσθαι· τελευτὴ δὲ τοῦναντίον ὃ αὐτὸ μετ'
 ἄλλο πέφυκεν εἶναι, ἢ ἐξ ἀνάγκης ἢ ὥς ἐπὶ τὸ πολὺ, 30
 μετὰ δὲ τοῦτο ἄλλο οὐδεν· μέσον δὲ ὃ καὶ αὐτὸ μετ'
 ἄλλο καὶ μετ' ἐκεῖνο ἕτερον. δεῖ ἄρα τοὺς συνεστῶτας
 εὖ μύθους μὴθ' ὁπόθεν ἔτυχεν ἄρχεσθαι μὴθ' ὅπου
 ἔτυχε τελευτᾶν, ἀλλὰ κεχρησθαι ταῖς εἰρημέναις ἰδέαις.
 4 ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζῶον καὶ ἅπαν πρᾶγμα ὃ 35
συνέστηκεν ἐκ τινῶν, οὐ μόνον ταῦτα τεταγμένα δεῖ
 ἔχειν, ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ γὰρ *a confusio de*
 καλὸν ἐν μεγέθει καὶ τάξει ἐστί, διὸ οὔτε πάμμικρον *finite.*
 ἂν τι γένοιτο καλὸν ζῶον, συγχεῖται γὰρ ἡ θεωρία

πρὸς τὴν μητέρα φόβον, δηλώσας ὅς ἦν, τοῦναντίον
 ἐποίησεν, καὶ ἐν τῷ Λυγκεῖ ὁ μὲν ἀγόμενος ὡς ἀπο-
 θανούμενος, ὁ δὲ Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τὸν
 μὲν συνέβη ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ
 30 σωθῆναι. ἀναγνώρισις δέ, ὥσπερ καὶ τοῦνομα σημαί- 2
 νει, ἐξ ἀγνοίας εἰς γνῶσιν μεταβολή ἢ εἰς φιλίαν ἢ εἰς
 ἔχθραν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν ὀρισμένων.
 καλλίστη δὲ ἀναγνώρισις, ὅταν ἅμα περιπέτεια γίνων-
 ται, οἷον ἔχει ἢ ἐν τῷ Οἰδίποδι. εἰσὶ μὲν οὖν καὶ 3
 ἄλλαι ἀναγνώρισεις· καὶ γὰρ πρὸς ἄψυχα καὶ τὰ
 35 τυχόντα ἔστιν, <ὅς> ὥσπερ εἴρηται συμβαίνει, καὶ
 εἰ πέπραγέ τις ἢ μὴ πέπραγεν, ἔστιν ἀναγνώρισαι· ἀλλ'
 ἢ μάλιστα τοῦ μύθου καὶ ἢ μάλιστα τῆς πράξεως
 ἢ εἰρημένη ἔστιν· ἢ γὰρ τοιαύτη ἀναγνώρισις καὶ περι- 4
 1452b πέτεια ἢ ἔλεον ἔξει ἢ φόβον, οἷον πράξεων ἢ τραγῳδία
 μίμησις ὑπόκειται, ἔτι δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν
 ἐπὶ τῶν τοιούτων συμβήσεται. ἐπεὶ δὴ ἡ ἀναγνώρισις 5
 τινῶν ἔστιν ἀναγνώρισις, αἱ μὲν θατέρου πρὸς τὸν
 ἕτερον μόνον, ὅταν ἢ δῆλος ἕτερος τίς ἔστιν, ὅτε δὲ
 5 ἀμφοτέρους δεῖ ἀναγνώρισαι, οἷον ἢ μὲν Ἰφιγένεια τῷ
 Ὀρέστη ἀνεγνώρισθη ἐκ τῆς πέμψεως τῆς ἐπιστολῆς,
 οὐ 3. ἐκεῖν δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει ἀναγνώ-
 ρίσεως.

[δύο μὲν οὖν τοῦ μύθου μέρη [περὶ] ταῦτ' ἐστί, περι- 6 α. 1
 10 πέτεια καὶ ἀναγνώρισις, τρίτον δὲ πάθος. τούτων
 δε περιπέτεια μὲν καὶ ἀναγνώρισις εἴρηται, πάθος δὲ
 ἐστὶ πράξις φθαρτικὴ ἢ ὀδυνηρά, οἷον οἷ τε ἐν τῷ

πληγῆναι μὲν ἐν τῷ Παρνασσῷ, μανῆναι δὲ προσποιή- H. X. 393 46
 σασθαι ἐν τῷ ἀγερμῷ, ὧν οὐδὲν θατέρου γενομένου
 ἀναγκαῖον ἦν <ῆ> εἰκὸς θάτερον γενέσθαι, ἀλλὰ περὶ
 μίαν πρᾶξιν οἶαν <ἄν> λέγοιμεν τὴν Ὀδύσειαν συνέ- B
 4 στησεν, ὁμοίως δὲ καὶ τὴν Ἰλιάδα. χρή οὖν, καθάπερ 30
 καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἢ μία μίμησις ἐνός ἐστίν,
 οὕτω καὶ τὸν μῦθον, ἐπεὶ πράξεως μίμησις ἐστὶ, μᾶς
 τε εἶναι ταύτης καὶ ὅλης, καὶ τὰ μέρη συνεστάναι τῶν
 πραγμάτων οὕτως ὥστε μετατιθεμένου τινὸς μέρους ἢ
 ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι τὸ ὅλον· ὃ γὰρ
 προσὸν ἢ μὴ προσὸν μηδὲν ποιεῖ ἐπίδηλον, οὐδὲν μόριον 35
 9 τοῦ ὅλου ἐστίν. φανερόν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι
 οὐ τὸ τὰ γενόμενα λέγειν, τοῦτο ποιητοῦ ἔργον ἐστίν,
 ἀλλ' οἷα ἂν γένοιτο, καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ
 2 ἀναγκαῖον. ὁ γὰρ ἱστορικὸς καὶ ὁ ποιητὴς οὐ τῷ ἢ 1451 b
 ἔμμετρα λέγειν ἢ ἄμμετρα διαφέρουσιν· εἴη γὰρ ἂν τὰ
 Ἡροδότου εἰς μέτρα τεθῆναι, καὶ οὐδὲν ἦττον ἂν εἴη
 ἱστορία τις μετὰ μέτρου ἢ ἄνευ μέτρων· ἀλλὰ τούτῳ
 διαφέρει, τῷ τὸν μὲν τὰ γενόμενα λέγειν, τὸν δὲ οἷα ἂν
 3 γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ σπουδαιότερον 5 εἰς ἡμεῖς
ταύτην ἐντὶ
αὐτῇ.
 ποίησις ἱστορίας ἐστίν· ἢ μὲν γὰρ ποίησις μᾶλλον τὰ
 4 καθόλου, ἢ δ' ἱστορία τὰ καθ' ἕκαστον λέγει. ἔστι δὲ
 καθόλου μὲν, τῷ ποίῳ τὰ ποῖα ἅττα συμβαίνει λέγειν
 ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον, οὐ στοχάζεται
 ἢ ποίησις ὀνόματα ἐπιτιθεμένη· τὸ δὲ καθ' ἕκαστον, τί 10
 5 Ἀλκιβιάδης ἔπραξεν ἢ τί ἔπαθεν. ἐπὶ μὲν οὖν τῆς
 κωμῳδίας ἤδη τοῦτο δῆλον γέγονεν· συστήσαντες γὰρ

τὸν μῦθον διὰ τῶν εἰκότων οὕτω τὰ τυχόντα δυνάματα
 ὑποτιθέασιν, καὶ οὐχ ὥσπερ οἱ λαμβοποιοὶ περὶ τὸν
 15 καθ' ἕκαστον ποιοῦσιν. ἐπὶ δὲ τῆς τραγωδίας τῶν 6
 γενομένων ὀνομάτων ἀντέχονται. αἷτιον δ' ὅτι πιθανόν
 ἐστὶ τὸ δυνατόν. τὰ μὲν οὖν μὴ γενόμενα οὕτω πι-
 στεύομεν εἶναι δυνατά, τὰ δὲ γενόμενα φανερόν ὅτι
 δυνατά· οὐ γὰρ ἂν ἐγένετο, εἰ ἦν ἀδύνατα. οὐ μὲν 7
 20 ἀλλὰ καὶ ἐν ταῖς τραγωδίαις ἐνίαις μὲν ἐν ἡ δύο τῶν
 γνωρίμων ἐστὶν ὀνομάτων, τὰ δὲ ἄλλα πεποιημένα, ἐν
 447-400 ἐνίαις δὲ οὐδ' ἐν, οἷον ἐν τῷ Ἀγαθῶνος ἀνθεῖ· ὁμοίως
 γὰρ ἐν τούτῳ τὰ τε πράγματα καὶ τὰ ὀνόματα πεποιήται,
 καὶ οὐδὲν ἤττον εὐφραίνει. ὥστ' οὐ πάντως εἶναι 8
 τητέον τῶν παραδεδομένων μύθων, περὶ οὗς αἱ τραγω-
 25 δίαί εἰσιν, ἀντέχεσθαι. καὶ γὰρ γελοῖον τοῦτο ζητεῖν,
 ἐπεὶ καὶ τὰ γνώριμα ὀλίγοις γνώριμά ἐστιν, ἀλλ' ἅμως
 εὐφραίνει πάντας. δῆλον οὖν ἐκ τούτων ὅτι τὸν ποιη- 9
 τὴν μᾶλλον τῶν μύθων εἶναι δεῖ ποιητὴν ἢ τῶν μέτρων,
 ὅσῳ ποιητῆς κατὰ τὴν μίμησιν ἐστὶ, μιμνέται δὲ τὰς
 30 πράξεις. κἂν ἄρα συμβῇ γενόμενα ποιεῖν, οὐδὲν ἤττον
 ποιητῆς ἐστὶ· τῶν γὰρ γενομένων ἔνια οὐδὲν κωλύει
 τοιαῦτα εἶναι οἷα ἂν εἰκὸς γενέσθαι καὶ δυνατὰ γενέσ-
 θαι, καθ' ὃ ἐκεῖνος αὐτῶν ποιητῆς ἐστίν.

τῶν δὲ ἀπλῶν μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις 10
 εἰσὶ χειρίσται. λέγω δ' ἐπεισοδιώδη μῦθον, ἐν ᾧ τὰ
 35 ἐπεισόδια μετ' ἀλλήλα οὗτ' εἰκὸς οὗτ' ἀνάγκη εἶναι.
 τοιαῦται δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν
 δι' αὐτοῦς, ὑπὸ δὲ τῶν ὀρθῶν διὰ τοῦς ὑποκριτὰς

- ἀγωνίσματα γὰρ ποιοῦντες, καὶ παρὰ τὴν δύναμιν πα-
ρατείναντες μῦθον, πολλάκις διαστρέφειν ἀναγκάζονται 1452 a
 11 τὸ ἐφεξῆς. ἐπεὶ δὲ οὐ μόνον τελείας ἐστὶ πράξεως
 ἡ μίμησις ἀλλὰ καὶ φοβερῶν καὶ ἐλεεινῶν, ταῦτα δὲ
 γίνεται καὶ μάλιστα **, καὶ μᾶλλον ὅταν γένηται παρὰ
 12 τὴν δόξαν, δι' Ἑλληλα· τὸ γὰρ θαυμαστόν οὕτως ἔξει 5
 μᾶλλον ἢ εἰ ἀπὸ τοῦ αὐτομάτου καὶ τῆς τύχης, ἐπεὶ καὶ 12 b. 1. 46
 τῶν ἀπὸ τύχης ταῦτα θαυμασιώτατα δοκέει, ὅσα ὥσπερ
 ἐπίτηδες φαίνεται γηγόνεσθαι, οἷον ὡς ὁ ἀνδριᾶς ὁ τοῦ
 Μίτυος ἐν Ἀργεὶ ἀπέκτεινε τὸν αἵτιον τοῦ θανάτου τῷ
 Μίτυϊ, θεωροῦντι ἐμπεσῶν· ἔοικε γὰρ τὰ τοιαῦτα οὐκ 10
 εἰκὴ γενέσθαι. ὥστε ἀνάγκη τοὺς τοιούτους εἶναι καλ-
 10 λίους μύθους. εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοῖ οἱ δὲ
 πεπλεγμένοι· καὶ γὰρ αἱ πράξεις ὧν μμήσεις οἱ μῦθοι
 2 εἰσιν, ὑπάρχουσιν εὐθὺς οὕτως τοιαῦται. λέγω δὲ ἀπ- 12 b. 1. 46
 λῆν μὲν πρᾶξιν, ἥς γινομένης ὥσπερ ὄρισται συνεχοῦς 15
 καὶ μιᾶς ἄνευ περιπετείας ἢ ἀναγνωρισμοῦ ἢ μετάβασις
 γίνεται, πεπλεγμένη δὲ ἐστὶν ἐξ ἥς μετὰ ἀναγνωρισμοῦ
 3 ἢ περιπετείας ἢ ἀμφοῖν ἢ μετάβασις ἐστίν. ταῦτα δὲ
 δεῖ γίνεσθαι ἐξ αὐτῆς τῆς συστάσεως τοῦ μύθου, ὥστε
 ἐκ τῶν προγεγενημένων συμβαίνειν ἢ ἐξ ἀνάγκης ἢ 20
 κατὰ τὸ εἶκος γίνεσθαι ταῦτα· διαφέρει γὰρ πολὺ τὸ
 11 γίνεσθαι τάδε διὰ τάδε ἢ μετὰ τάδε. ἔστι δὲ περι-
 πέτεια μὲν ἢ εἰς τὸ ἐναντίον τῶν πραττομένων μετα-
 βολὴ καθάπερ εἴρηται, καὶ τοῦτο δὲ ὥσπερ λέγομεν
 κατὰ τὸ εἶκος ἢ ἀναγκαῖον· ὥσπερ ἐν τῷ Οἰδίποδι 24
ἦλθον ὡς ἐνφρανῶν τὸν Οἰδίπου καὶ ἀπαλλάξων τοῦ

πρὸς τὴν μητέρα φόβον, δηλώσας δὲ ἦν, τοῦναντίον
 ἐποίησεν, καὶ ἐν τῷ Λυγκεῖ ὁ μὲν ἀγόμενος ὡς ἀπο-
 30 θανούμενος, ὁ δὲ Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τὸν δὲ
 μὲν συνέβη ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ
 30 σωθῆναι. ἀναγνώρισις δέ, ὥσπερ καὶ τοῦνομα σημαί- 2
 νει, ἐξ ἀγνοίας εἰς γνῶσιν μεταβολὴ ἢ εἰς φιλίαν ἢ εἰς
 ἔχθραν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν ὠρισμένων.
 καλλίστη δὲ ἀναγνώρισις, ὅταν ἅμα περιπέτεται γίνων-
 35 ται, οἷον ἔχει ἢ ἐν τῷ Οἰδίποδι. εἰσὶ μὲν οὖν καὶ 3
 ἅλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς ἄψυχα καὶ τὰ
 35 τυχόντα ἔστιν, (ὅσ') ὥσπερ εἴρηται συμβαίνει, καὶ
 εἰ πέπραγέ τις ἢ μὴ πέπραγεν, ἔστιν ἀναγνώρισις· ἀλλ'
 ἢ μάλιστα τοῦ μύθου καὶ ἢ μάλιστα τῆς πράξεως
 ἢ εἰρημένη ἐστίν· ἢ γὰρ τοιαύτη ἀναγνώρισις καὶ περι- 4
 1452b πέτεια ἢ ἔλεον ἔξει ἢ φόβον, οἷον πράξεων ἢ τραγωδία
 μίμησις ὑπόκειται, ἔτι δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν
 ἐπὶ τῶν τοιούτων συμβήσεται. ἐπεὶ δὴ ἡ ἀναγνώρισις 5
 5 τινῶν ἐστίν ἀναγνώρισις, αἱ μὲν θατέρου πρὸς τὸν
 ἕτερον μόνον, ὅταν ἢ δηλὸς ἕτερος τίς ἐστίν, ὅτε δὲ
 5 ἀμφοτέρους δεῖ ἀναγνωρίσαι, οἷον ἢ μὲν Ἰφιγένεια τῷ
 Ὁρέστη ἀναγνωρίσθη ἐκ τῆς πέμψεως τῆς ἐπιστολῆς,
 οὐ 3. ἐκεῖν δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει ἀναγνω-
 ρίσεως.

[δύο μὲν οὖν τοῦ μύθου μέρη [περὶ] ταῦτ' ἐστί, περι- 6 α...]
 10πέτεια καὶ ἀναγνώρισις, τρίτον δὲ πάθος. τούτων
 12. R. δὲ περιπέτεια μὲν καὶ ἀναγνώρισις εἴρηται, πάθος δὲ
 ἐστὶ πράξις φθαρτικὴ ἢ ὀδυνηρά, οἷον οἱ τε ἐν τῷ

φανερῶ θάνατοι καὶ αἱ περιωδυνίαι καὶ τρώσεις καὶ ὅσα τοιαῦτα.]

- 12 μέρη δὲ τραγωδίας, οἷς μὲν ὡς εἶδεσι δεῖ χρῆσθαι, πρότερον εἶπομεν· κατὰ δὲ τὸ ποσόν, καὶ εἰς ἃ διαι- 15
ρεῖται κεχωρισμένα, τάδε ἐστί, πρόλογος, ἐπεισόδιον, ἔξοδος, χορικόν· καὶ τούτου τὸ μὲν πάροδος τὸ δὲ στά-
σιμον. κοινὰ μὲν ἀπάντων ταῦτα, ἴδια δὲ τὰ ἀπὸ τῆς
2 σκηνῆς καὶ κόμμοι. ἔστι δὲ πρόλογος μὲν μέρος ὅλον τραγωδίας τὸ πρὸ χοροῦ παρόδου, ἐπεισόδιον δὲ μέρος 20
ὅλον τραγωδίας τὸ μεταξὺ ὄλων χορικῶν μελῶν, ἔξοδος δὲ μέρος ὅλον τραγωδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος·
χορικοῦ δέ, πάροδος μὲν ἡ πρώτη λέξις ὅλου χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἀνευ ἀναπαίστου καὶ τρο-
χαίου, κόμμος δὲ θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς. 25
3 μέρη δὲ τραγωδίας, οἷς μὲν δεῖ χρῆσθαι, πρότερον εἶπα-
μεν, κατὰ δὲ τὸ ποσόν καὶ εἰς ἃ διαιρεῖται κεχωρισμένα, ταῦτ' ἐστίν.

λη. R

<ὡς εἶδεσι
εἰς > B.

- 13 ὧν δὲ δεῖ στοχάζεσθαι καὶ ἃ δεῖ εὐλαβεῖσθαι συνι-
στάντας τοὺς μύθους, καὶ πόθεν ἔσται τὸ τῆς τραγω-
δίας ἔργον, ἐφεξῆς ἂν εἴη λεκτέον τοῖς νῦν εἰρημένοις. 30
2 ἐπειδὴ οὖν δεῖ τὴν σύνθεσιν εἶναι τῆς καλλίστης τρα-
γωδίας μὴ ἀπλὴν ἀλλὰ πεπλεγμένην, καὶ ταύτην φο-
βερῶν καὶ ἑλεεινῶν εἶναι μιμητικὴν (τοῦτο γὰρ ἴδιον
τῆς τοιαύτης μιμήσεώς ἐστιν), πρῶτον μὲν δῆλον ὅτι
οὔτε τοὺς ἐπιεικεῖς ἄνδρας δεῖ μεταβάλλοντας φαίνεσ- 35
θαι ἐξ εὐτυχίας εἰς δυστυχίαν (οὐ γὰρ φοβερὸν οὐδὲ
ἐλεεινὸν τοῦτο, ἀλλὰ μιαιρόν ἐστιν), οὔτε τοὺς μοχθη-

ρους ἐξ ἀτυχίας εἰς εὐτυχίαν (ἀτραγυδοτάτον γὰρ τοῦτ'
 ἐστὶ πάντων, οὐδὲν γὰρ ἔχει ὧν δεῖ, οὔτε γὰρ φιλάν-
 1453 a θρωπον οὔτε ἔλεεινὸν οὔτε φοβερόν ἐστιν)· οὐδ' αὖ τὸν
 σφόδρα πονηρὸν ἐξ εὐτυχίας εἰς δυστυχίαν μεταπίπτειν,
 τὸ μὲν γὰρ φιλάνθρωπον ἔχει ἂν ἡ τοιαύτη σύστασις,
 ἀλλ' οὔτε ἔλεον οὔτε φόβον· ὁ μὲν γὰρ περὶ τὸν ἀνά-
 ξιον ἐστὶ δυστυχοῦντα, ὁ δὲ περὶ τὸν ὅμοιον, ἔλεος
 5 μὲν περὶ τὸν ἀνάξιον, φόβος δὲ περὶ τὸν ὅμοιον, ὥστε
 οὔτε ἔλεεινὸν οὔτε φοβερόν ἔσται τὸ συμβαῖνον. ὁ με-
 ταξὺ ἄρα τούτων λοιπός. ἔστι δὲ τοιοῦτος ὁ μήτε 3
 ἀρετῇ διαφέρων καὶ δικαιοσύνη, μήτε διὰ κακίαν καὶ
 μοχθηρίαν μεταβάλλων εἰς τὴν δυστυχίαν ἀλλὰ δι'
 10 ἁμαρτίαν τινά, τῶν ἐν μεγάλῃ δόξῃ ὄντων καὶ εὐτυχία,
 οἷον Οἰδίπους καὶ Θυέστης καὶ οἱ ἐκ τῶν τοιούτων γε-
 νῶν ἐπιφανεῖς ἄνδρες. ἀνάγκη ἄρα τὸν καλῶς ἔχοντα 4
 μῦθον ἀπλοῦν εἶναι μᾶλλον ἢ διπλοῦν, ὥσπερ τίνες
φασι, καὶ μεταβάλλειν οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας
 15 ἀλλὰ τοῦναντίον ἐξ εὐτυχίας εἰς δυστυχίαν, μὴ διὰ
 μοχθηρίαν ἀλλὰ δι' ἁμαρτίαν μεγάλην, ἣ οἷον εἴρηται,
 ἣ βελτίονος μᾶλλον ἢ χείρονος. σημεῖον δὲ καὶ τὸ 5
γινώμενον· πρῶτον μὲν γὰρ οἱ ποιηταὶ τοὺς τυχόντας
 μύθους ἀπηριθμοῦν, νῦν δὲ περὶ ὀλίγας οἰκίας αἱ κάλ-
 20 λιστα τραγωδίαὶ συντίθενται, οἷον περὶ Ἀλκμαίωνα
 καὶ Οἰδίπουν καὶ Ὀρέστην καὶ Μελέαγρον καὶ Θυέστην
 καὶ Τήλεφον καὶ ὅσοις ἄλλοις συμβέβηκεν ἡ παθεῖν
 δεινὰ ἢ ποιῆσαι. ἡ μὲν οὖν κατὰ τὴν τέχνην καλλίστη
τραγωδία ἐκ τούτης τῆς ἀναστάσεώς ἐστιν, διὸ καὶ οἱ

ἀπὸ τραγωδίας, ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ τὴν ἀπὸ 3
ἐλέου καὶ φόβου διὰ μιμήσεως δεῖ ἡδονὴν παρασκευά-
ζειν τὸν ποιητὴν, φανερόν ὡς τοῦτο ἐν τοῖς πράγμασιν
ἐμποιητέον. ποῖα οὖν δεινὰ ἢ ποῖα οἰκτρὰ φαίνεται

δ; B. 15 τῶν συμπιπτόντων, λάβωμεν. ἀνάγκη δὲ ἢ φίλων εἶναι 4

πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ μηδε-
τέρων. ἂν μὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν ἐλεεινὸν οὔτε
ποιῶν οὔτε μέλλων, πλὴν κατ' αὐτὸ τὸ πάθος, οὐδ' ἂν
μηδετέρως ἔχοντες. ὅταν δ' ἐν ταῖς φιλίαις ἐγγιγνῇται

20 τὰ πάθη, οἷον εἰ ἀδελφὸς ἀδελφὸν ἢ υἱὸς πατέρα ἢ
μήτηρ υἱὸν ἢ υἱὸς μητέρα ἀποκτείνει ἢ μέλλει ἢ τι ἄλλο
τοιούτον δρᾷ, ταῦτα ζητητέον. τοὺς μὲν οὖν παρειλημ- 5
μένους μύθους λύειν οὐκ ἔστιν, λέγω δὲ οἷον τὴν Κλυ-
ταιμνήστραν ἀποθανοῦσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν

25 Ἐριφύλην ὑπὸ τοῦ Ἀλκμαίωνος, αὐτὸν δὲ εὕρισκειν
δεῖ καὶ τοῖς παραδεδομένοις χρησθαι καλῶς. τὸ δὲ ^{ἐν τῇ} ^{ἐν τῇ}
καλῶς τί λέγομεν, εἵπωμεν σαφέστερον. ἔστι μὲν γὰρ 6
οὕτω γίνεσθαι τὴν πρᾶξιν ὥσπερ οἱ παλαιοὶ ἐποιοῦν
εἰδότας καὶ γινώσκοντας, καθάπερ καὶ Εὐριπίδης ἐποίη-
σεν ἀποκτείνουσιν τοὺς παῖδας τὴν Μήδειαν· ἔστι δὲ

30 πρᾶξαι μὲν, ἀγνοοῦντας δὲ πρᾶξαι τὸ δεινόν, εἴθ' ὅστε-
ρον ἀναγνωρίσαι τὴν φιλίαν, ὥσπερ ὁ Σοφοκλέους
Οἰδίπους. τοῦτο μὲν οὖν ἔξω τοῦ δράματος, ἐν δ' αὐτῇ
τῇ τραγωδίᾳ, οἷον ὁ Ἀλκμαίων ὁ Ἀστυδάμαντος ἢ ὁ

^{ἐν Χηαι}
^{ἐν τῇ}
^{ἐν τῇ}
35 Τηλέγονος ὁ ἐν τῷ τραυματίᾳ Ὀδυσσεύϊ. ἔτι δὲ τρίτον γ
παρὰ ταῦτα τὸ μέλλοντα ποιεῖν τι τῶν ἀνηκέστων δι'
ἀγνοίαν ἀναγνωρίσαι πρὶν ποιῆσαι. καὶ παρὰ ταῦτα

οὐκ ἔστιν ἄλλως· ἡ γὰρ πρᾶξαι ἀνάγκη ἢ μή, καὶ εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν γινώσκοντα μελλῆσαι καὶ μὴ πρᾶξαι χεῖριστον· τό τε γὰρ μιαρὸν ἔχει, καὶ οὐ τραγικόν· ἀπαθὲς γάρ. διόπερ οὐδεὶς ποιεῖ 1454a ὁμοίως, εἰ μὴ ὀλιγάκις, οἷον ἐν Ἀντιγόῃ τὸν Κρέοντα

8 ὁ Αἴμων. τὸ δὲ πρᾶξαι δεύτερον. βέλτιον δὲ τὸ ἀγνοοῦντα μὲν πρᾶξαι, πράξαντα δὲ ἀναγνωρίσαι· τό τε γὰρ μιαρὸν οὐ πρόσσεστι, καὶ ἡ ἀναγνώρισις ἐκπληκ-

9 τικόν. κράτιστον δὲ τὸ τελευταῖον, λέγω δὲ οἷον ἐν 5

τῷ Κρεσφόντῃ ἡ Μερόπη μέλλει τὸν υἱὸν ἀποκτείνειν, ἀποκτείνει δὲ οὐ ἀλλ' ἀνεγνώρισεν, καὶ ἐν τῇ Ἰφιγενείᾳ ἡ ἀδελφὴ τὸν ἀδελφόν, καὶ ἐν τῇ Ἑλλῃ ὁ υἱὸς τὴν μητέρα ἐκδιδόναι μέλλων ἀνεγνώρισεν. διὰ γὰρ τοῦτο, ὅπερ πάσαι εἴρηται, οὐ περὶ πολλὰ γένη αἱ τραγωδίαί 10 εἰσίν. ζητοῦντες γὰρ οὐκ ἀπὸ τέχνης ἀλλ' ἀπὸ τύχης εὖρον τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς μύθοις. ἀναγκάζονται οὖν ἐπὶ ταύτας τὰς οἰκίας ἀπαντᾶν, ὅσαις τὰ 11 τοιαῦτα συμβέβηκε πάθῃ. περὶ μὲν οὖν τῆς τῶν πραγμάτων συστάσεως, καὶ ποίους τινὰς εἶναι δεῖ τοὺς μύθους, εἴρηται ἱκανῶς. 15

15 περὶ δὲ τὰ ἥθη τέτταρά ἐστιν ὧν δεῖ στοχάζεσθαι, ἐν μὲν καὶ πρῶτον, ὅπως χρυστὰ ἦ. ἔξει δὲ ἥθος μὲν, ἐὰν ὥσπερ ἐλέχθη ποιῇ φανερόν ὁ λόγος ἢ ἡ πρᾶξις προαίρεσιν τινα (ἢ τις ἂν ἦ), χρυστὸν δὲ ἐὰν χρυστὴν. ἔστι δὲ ἐν ἐκάστῃ γένει· καὶ γὰρ γυνή ἐστι χρυστὴ 20 καὶ δοῦλος· καίτοι γε ἴσως τούτων τὸ μὲν χεῖρον, τὸ δὲ

2 ὁλως φαῦλόν ἐστιν. δεύτερον δὲ τὸ ἀρμόττοντα· ἔστι

μορφήν, ὁμοίους ποιοῦντες, καλλίους γράφουσιν· οὕτω
καὶ τὸν ποιητὴν μμούμενον καὶ ὀργίλους καὶ ῥαθύμους
καὶ τᾶλλα τὰ τοιαῦτα ἔχοντας ἐπὶ τῶν ἡθῶν, τοιοῦτους
ὄντας ἐπικεῖς ποιεῖν· (παράδειγμα σκληρότητος) οἷον ^{ωι. B.}

9 τὸν Ἀχιλλέα Ἀγάθων καὶ Ὅμηρος. ταῦτα δὲ διατη- 15 ^{δεξ. B.}

^{α. B.} ρεῖν, καὶ πρὸς τούτοις τὰς παρὰ τὰς ἐξ ἀνάγκης ἀκο-
λουθούσας αἰσθήσεις τῇ ποιητικῇ· καὶ γὰρ κατ' αὐτὰς
ἔστιν ἀμαρτάνειν πολλάκις. εἴρηται δὲ περὶ αὐτῶν ἐν
τοῖς ἐκδεδομένοις λόγοις ἱκανῶς.

16 ἀναγνώρισις δὲ τί μὲν ἔστιν, εἴρηται πρότερον· εἶδη ^{R. omit}
δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνοτάτη καὶ ἡ πλείστη 20 ^{in ch.}

2 χρῶνται δι' ἀπορίαν, ἡ διὰ τῶν σημείων. τούτων δὲ ^{liberius}
^{υφιναι} τὰ μὲν σύμφυτα, οἷον ἰόγγην ἣν φοροῦσι Γηγενεῖς, ἡ ^{καὶ ἡ αὐτ.}
ἀστέρας οἷους ἐν τῷ Θυέστη Καρκίνος· τὰ δὲ ἐπίκτητα, ^{acquired}
καὶ τούτων τὰ μὲν ἐν τῷ σώματι, οἷον οὐλαί, τὰ δὲ
^{ἐκτὸς} ἐκτός, τὰ περιδέρρεα, καὶ οἷον ἐν τῇ Τυροῖ διὰ τῆς 25

3 σκάφης. ἔστι δὲ καὶ τούτοις χρῆσθαι ἡ βέλτιον ἡ χει-
ρον, οἷον Ὀδυσσεὺς διὰ τῆς οὐλῆς ἄλλως ἀνεγνωρίσθη
ὑπὸ τῆς τροφοῦ καὶ ἄλλως ὑπὸ τῶν συβοτῶν· εἰσὶ γὰρ
αἱ μὲν πίστεως ἔνεκα ἀτεχνότεραι, καὶ αἱ τοιαῦτα
πᾶσαι, αἱ δὲ ἐκ περιπετείας, ὥσπερ ἡ ἐν τοῖς Νίπτροις, 30

4 βελτίους. δεύτεραι δὲ αἱ πεποιημέναι ὑπὸ τοῦ ποιητοῦ,
διὸ ἄτεχνοι· οἷον Ὀρέστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώ-
ρισεν ὅτι Ὀρέστης· ἐκείνη μὲν γὰρ διὰ τῆς ἐπιστολῆς,
ἐκείνος δὲ αὐτὸς λέγει ἃ βούλεται ὁ ποιητής, ἀλλ' οὐχ
ὁ μῦθος· διὸ ἐγγὺς τι τῆς εἰρημένης ἀμαρτίας ἔστιν, 35
ἐξῆν γὰρ ἂν ἔνια καὶ ἐνεγκέων, καὶ ἐν τῷ Σοφοκλέους

ἡ τριτὴ διὰ μῆμερ τῷ 5
 1455 α αἰσθῆσθαι τι ἰδόντα, ὥσπερ ἡ ἐν Κυπρίοις τοῖς Δικαιο-
 γένους, ἰδὼν γὰρ τὴν γραφὴν ἔκλαυσεν, καὶ ἡ ἐν Ἀλ-
 κίνου ἀπολόγῳ, ἀκούων γὰρ τοῦ κιθαριστοῦ καὶ μνησ-
 θείς ἐδάκρυσεν· ὅθεν ἀνεγνωρίσθησαν. τετάρτη δὲ ἡ 6
 ἐκ συλλογισμοῦ, οἷον ἐν Χρηφόροις, ὅτι ὁμοίους τις
 5 ἐλήλυθεν, ὁμοίους δὲ οὐθεὶς ἀλλ' ἡ ὁ Ὀρέστης· οὗτος
 ἄρα ἐλήλυθεν. καὶ ἡ Πολυεΐδου τοῦ σοφιστοῦ περὶ τῆς
 Ἰφιγενείας· εἰκὸς γὰρ τὸν Ὀρέστην συλλογίσασθαι
 ὅτι ἡ τ' ἀδελφὴ ἐτύθη καὶ αὐτῷ συμβαίνει θύεσθαι.
 καὶ ἐν τῷ Θεοδέκτου Τυδεΐ, ὅτι ἐλθὼν ὡς εὐρήσων υἱὸν
 10 αὐτὸς ἀπόλλυται. καὶ ἡ ἐν τοῖς Φινεΐδαις· ἰδοῦσαι γὰρ
 τὸν τόπον συνελογίσαντο τὴν εἰμαρμένην, ὅτι ἐν τούτῳ
 εἵμαρτο ἀποθανεῖν αὐταῖς· καὶ γὰρ ἐξετέθησαν ἐνταῦθα.
 ὅστις ἔστι δέ τις καὶ συνθετὴ ἐκ παραλογισμοῦ τοῦ βεάτρου, 7
 οἷον ἐν τῷ Ὀδυσσεὶ τῷ ψευδαγγέλῳ· ὁ μὲν γὰρ τὸ
 15 τόξον ἔφη γνῶσεσθαι ὃ οὐχ ἐωράκει, τὸ δέ, ὡς δι' ἐκεί-
 νου ἀναγνωριούτος, διὰ τούτου ποιῆσαι παραλογισμόν.
 πασῶν δὲ βελτίστη ἀναγνώρισις ἡ ἐξ αὐτῶν τῶν πραγ- 8
 μάτων, τῆς ἐκπλήξεως γιγνομένης δι' εἰκότων, οἷον
 9 [ὁ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ·
 εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα· αἱ γὰρ τοι-
 20 αὐταὶ μόναι ἄνευ τῶν πεποιημένων σημείων καὶ δεραίων.
 δευτέραι δὲ αἱ ἐκ συλλογισμοῦ.
 δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπερ- 17
 γάζεσθαι ὅτι μάλιστα πρὸ ὁμμάτων τιθέμενον· οὕτω γὰρ
 ἂν ἐναργέστατα ὁ ὁρῶν, ὥσπερ παρ' αὐτοῖς γιγνόμενος

τοῖς πραττομένοις, εὐρίσκοι τὸ πρόπον, καὶ ἥκιστα ἂν 25
 λανθάνοι [τὸ] τὰ ὑπεναντία. σημεῖον δὲ τούτου ὃ ἐπε-
 τιμᾶτο Καρκίνω· ὁ γὰρ Ἀμφιάραος ἐξ ἱεροῦ ἀνῆλθε, ὃ μὴ ^{the journey}
 ὁρῶντα <ἂν> τὸν θεατὴν ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς ^{carcinoi.}

2 ἐξέπεσε, δυσχερανάντων τοῦτο τῶν θεατῶν. ὅσα δὲ δυ-
 νατὸν καὶ τοῖς σχήμασι συναπεργαζόμενον. πιθανώτατοι 30

γὰρ ἀπὸ τῆς αὐτῆς φύσεως οἱ ἐν τοῖς πάθεσιν εἰσι, καὶ
 χειμαίνει ὁ χειμαζόμενος καὶ χαλεπαίνει ὁ ὀργιζόμενος
 ἀληθινώτατα. διὸ εὐφυοὺς ἡ ποιητικὴ ἐστὶν ἡ μανικοῦ ^{genius}

τούτων γὰρ οἱ μὲν εὐπλαστοὶ οἱ δὲ ἐξεταστικοὶ εἰσιν. ^{ἐκστασι καὶ}

B. 3 τούτους τε λόγους καὶ τοὺς πεπονημένους δεῖ καὶ ^{ἀρετῆς}
 αὐτὸν ποιοῦντα ἐκτίθεσθαι καθόλου, εἴθ' οὕτως ἐπει- ¹⁴⁵⁵

κα. B. σοδιοῦν καὶ περιτείνειν. λέγω δὲ οὕτως ἂν θεωρεῖσθαι
 τὸ καθόλου, οἷον τῆς Ἰφιγενείας τυθείσης τινὸς κόρης
 καὶ ἀφανισθείσης ἀδήλως τοῖς θύσασιν, ἰδρυνθείσης δὲ
 εἰς ἄλλην χώραν, ἐν ᾗ νόμος ἦν τοὺς ξένους θύειν τῇ
 θεῷ, ταύτην ἔσχε τὴν ἱερωσύνην· χρόνῳ δὲ ὕστερον τῷ 5

hell. ἀδελφῷ συνέβη ἐλθεῖν τῆς ἱερείας (τὸ δὲ ὅτι ἀνείλεν ὁ ^{ἀφ' ἑαυτοῦ}

θεὸς διὰ τινὰ αἰτίαν ἔξω τοῦ καθόλου ἐλθεῖν ἐκεῖ, καὶ
 ἐφ' ὃ τι δέ, ἔξω τοῦ μύθου)· ἐλθὼν δὲ καὶ ληφθεὶς
 θύεσθαι μέλλων ἀνεγνώρισεν, εἴθ' ὥς Εὐριπίδης εἴθ'
 ὥς Πολύειδος ἐποίησεν, κατὰ τὸ εἶκος εἰπὼν ὅτι οὐκ 10
 ἄρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι·

4 καὶ ἐντεῦθεν ἡ σωτηρία. μετὰ ταῦτα δὲ ἤδη ὑποθέντα
 τὰ ὀνόματα ἐπεισοδιοῦν, ὅπως δὲ ἔσται οἰκεία τὰ ἐπει-
 σόδια, οἷον ἐν τῷ Ὀρέστη ἡ μανία δι' ἧς ἐλήφθη,

5 καὶ ἡ σωτηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς 15

δράμασι τὰ ἐπεισόδια σύντομα, ἢ δ' ἐποποιία τούτοις
μικύνεται. τῆς γὰρ Ὀδυσσεύς μικρὸς ὁ λόγος ἐστίν·
ἀποδημούντός τινος ἔτη πολλὰ καὶ παραφυλαττομένου
ὑπὸ τοῦ Ποσειδῶνος καὶ μόνου ὄντος, ἔτι δὲ τῶν οἴκοι

20 οὕτως ἐχόντων ὥστε τὰ χρήματα ὑπὸ μνηστήρων ἀναλί-
σκεσθαι καὶ τὸν υἱὸν ἐπιβουλεύεσθαι, αὐτὸς δὲ ἀφι-
κνέεται χεϊμασθεὶς, καὶ ἀναγνώρισας τινὰς αὐτὸς ἐπι-
θέμενος αὐτὸς μὲν ἐσώθη, τοὺς δ' ἐχθροὺς διέφθειρε.

τὸ μὲν οὖν ἴδιον τοῦτο, τὰ δ' ἄλλα ἐπεισόδια. ἔστι 18

25 δὲ πάσης τραγωδίας τὸ μὲν δέσις τὸ δὲ λύσις, τὰ μὲν
ἔξωθεν καὶ ἔνια τῶν ἔσωθεν πολλάκις ἢ δέσις, τὸ δὲ
λοιπὸν ἢ λύσις. λέγω δὲ δέσιν μὲν εἶναι τὴν ἀπ' ἀρ-
χῆς μέχρι τούτου τοῦ μέρους ὃ ἔσχατόν ἐστιν, ἐξ οὗ
μεταβαίνειν εἰς εὐτυχίαν * *, λύσιν δὲ τὴν ἀπὸ τῆς
ἀρχῆς τῆς μεταβάσεως μέχρι τέλους· ὥσπερ ἐν ᾧ

30 Λυγκεῖ τῷ Θεοδέκτου δέσις μὲν τὰ τε προπεπραγμένα

καὶ ἡ τοῦ παιδίου λήψις καὶ πάλιν ἡ αὐτῶν δὴ * * ἀπὸ
τῆς αἰτιάσεως τοῦ θανάτου μέχρι τοῦ τέλους. τραγω-

δίας δὲ εἶδη εἰσὶ τέσσαρα· τοσαῦτα γὰρ καὶ τὰ μέρη
ἐλέχθη. ἡ μὲν πεπλεγμένη, ἥς τὸ ὅλον ἐστὶ περιπέτεια
καὶ ἀναγνώρισις· * * ἡ δὲ παθητική, οἷον οἱ τε Αἴαν-

1456 τες καὶ οἱ Ἰζύιοι. ἡ δὲ ἠθική, οἷον οἱ Φθιώτιδες καὶ ὁ

Πηλεὺς. τὸ δὲ τερατώδες, οἷον οἱ τε Φορκίδες καὶ
Προμηθεὺς καὶ ὅσα ἐν ᾧδου. μάλιστα μὲν οὖν ἅπαντα 3
δεῖ πειρᾶσθαι ἔχειν, εἰ δὲ μή, τὰ μέγιστα καὶ πλείστα,
ἄλλως τε καὶ ὥς νῦν συκοφαντοῦσι τοὺς ποιητάς· γε-
6 γονότων γὰρ καθ' ἕκαστον μέρος ἀγαθῶν ποιητῶν, ἐκά-

δοι καὶ ἀγαθῶν καὶ
ἀγαθῶν

- σπου του ιδίου αγαθοῦ ἀξιοῦσι τὸν ἕνα ὑπερβάλλειν.
δίκαιον δὲ καὶ τραγωδίαν ἄλλην καὶ τὴν αὐτὴν λέγειν
οὐδὲν ἴσως τῷ μύθῳ. τοῦτο δέ, ὧν ἡ αὐτὴ πλοκὴ
 * καὶ λύσις. πολλοὶ δὲ πλέξαντες εὖ λύουσι κακῶς·
 ‡ δεῖ δὲ ἄμφω αἰεὶ κρατεῖσθαι. χρή δὲ ὅπερ εἴρηται 10 ^{ἀν.}
 πολλάκις μεμνήσθαι, καὶ μὴ ποιεῖν ἐποποιικὸν σύστημα ^{κρονιστικὸν}
 τραγωδίαν. ἐποποιικὸν δὲ λέγω [δὲ] τὸ πολὺμυθον,
 οἷον εἴ τις τὸν τῆς Ἰλιάδος ὅλον ποιῶι μύθον. ἐκεῖ μὲν
 γὰρ διὰ τὸ μῆκος λαμβάνει τὰ μέρη τὸ πρέπον μέγεθος,
 ἐν δὲ τοῖς δράμασι πολὺ παρὰ τὴν ὑπόληψιν ἀποβαίνει. 15
 5 σημείον δέ· ὅσοι πέρσιν Ἰλίου ὅλην ἐποίησαν καὶ μὴ
 κατὰ μέρος ὥσπερ Εὐριπίδης, (ἡ) Νιόβην καὶ μὴ ὥσ-
 περ Αἰσχύλος, ἡ ἐκπίπτουσιν ἢ κακῶς ἀγωνίζονται, ἐπεὶ
 καὶ Ἀγάθων ἐξέπεσεν ἐν τούτῳ μόνῳ. ἐν δὲ ταῖς περι-
 πετείαις καὶ ἐν τοῖς ἀπλοῖς πράγμασι στοχάζονται ὧν 20 ?
βούλονται θαυμαστώς τραγικὸν γὰρ τοῦτο καὶ φιλάν-
 6 θρωπον. ἔστι δὲ τοῦτο, ὅταν ὁ σοφὸς μὲν μετὰ πονη-
 ρίας (δὲ) ἐξαπατηθῇ, ὥσπερ Σίσυφος, καὶ ὁ ἀνδρείος
 μὲν ἄδικος δὲ ἡττηθῇ. ἔστι δὲ τοῦτο εἰκός, ὥσπερ
 Ἀγάθων λέγει· εἰκὸς γὰρ γίνεσθαι πολλὰ καὶ παρὰ τὸ 25
 7 εἰκός. καὶ τὸν χορὸν δὲ ἕνα δεῖ ὑπολαβεῖν τῶν ὑπο-
 κριτῶν καὶ μόριον εἶναι τοῦ ὅλου, καὶ συναγωνίζεσθαι
 μὴ ὥσπερ Εὐριπίδῃ ἀλλ' ὥσπερ Σοφοκλεῖ. τοῖς δὲ
 λοιποῖς τὰ ἀδόμητα (οὐδὲν) μᾶλλον τοῦ μύθου ἢ ἀλ-
 λης τραγωδίας ἐστίν· διὸ ἐμβόλιμα ᾄδουσιν, πρώτου
 ἄρξαντος Ἀγάθωνος τοῦ τοιούτου. καίτοι τί διαφέρει 30
 ἢ ἐμβόλιμα ᾄδειν ἢ εἰ ῥῆσιν ἐξ ἄλλου εἰς ἄλλο ἀρμόττοι
 ἢ ἐπεισόδιον ὅλον ;

περὶ μὲν οὖν τῶν ἄλλων ἤδη εἴρηται, λοιπὸν δὲ περὶ 19
 35 λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν
 ἐν τοῖς περὶ ῥητορικῆς κείσθω· τοῦτο γὰρ ἴδιον μᾶλλον
 ἐκείνης τῆς μεθόδου. ἔστι δὲ κατὰ τὴν διάνοιαν ταῦτα,
 ὅσα ὑπὸ τοῦ λόγου δεῖ παρασκευασθῆναι. μέρη δὲ 2
 τούτων τό τε ἀποδεικνύναι καὶ τὸ λύειν καὶ τὸ πάθη
 1436 b παρασκευάζειν, οἷον ἔλεον ἢ φόβον ἢ ὀργὴν καὶ ὅσα
 τοιαῦτα, καὶ ἔτι μέγεθος καὶ μικρότητας. δῆλον δὲ ὅτι 3
 καὶ ἐν τοῖς πράγμασιν ἀπὸ τῶν αὐτῶν ἰδεῶν δεῖ χρῆσ-
 θαι, ὅταν ἡ ἐλεεινὰ ἢ δεινὰ ἢ μεγάλα ἢ εἰκότα δέη
 παρασκευάζειν· πλὴν τοσοῦτον διαφέρει, ὅτι τὰ μὲν δεῖ
 5 φαίνεσθαι ἀνευ διδασκαλίας, τὰ δὲ ἐν τῷ λόγῳ ὑπὸ τοῦ
 λέγοντος παρασκευάζεσθαι καὶ παρὰ τὸν λόγον γίγ-
 νεσθαι. τί γὰρ ἂν εἴη τοῦ λέγοντος ἔργον, εἰ φανοίτο
 ἡ δὲ αὖτε καὶ μὴ διὰ τὸν λόγον; τῶν δὲ περὶ τὴν λέξιν ἐν 4
 10 τίνας εἶδος θεωρίας τὰ σχήματα τῆς λέξεως, ἃ ἐστὶν αὐτῶν
 τιν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τὴν τοιαύτην ἔχον-
 τος ἀρχιτεκτονικῆς, οἷον τί ἐντολὴ καὶ τί εὐχὴ καὶ διή-
 γησις καὶ ἀπειλὴ καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἴ τι
 ἄλλο τοιοῦτον. παρὰ γὰρ τὴν τούτων γνώωσιν ἡ ἄγνοια
 οὐδὲν εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται, ὃ τι καὶ
 15 ἄξιον σπουδῆς. τί γὰρ ἂν τις ὑπολάβοι ἡμαρτηθῆναι ἂν 5
 Πρωταγόρας ἐπιτιμᾷ, ὅτι εὐχεσθαι οἰόμενος ἐπιτάττει
 εἰπὼν 'μῆνιν ἄειδε θεά;' τὸ γὰρ κελεῦσαι, φησὶ, ποιεῖν
 τι ἢ μὴ ἐπιτάξις ἐστίν. διὸ παρείσθω ὡς ἄλλης καὶ
 οὐ τῆς ποιητικῆς ὅν θεώρημα. τῆς δὲ λέξεως ἀπάσης 20
 20 τὰδ' ἐστὶ τὰ μέρη, στοιχεῖον, συλλαβή, σύνδεσμος,
 ὄνομα, ῥῆμα, ἄρθρον, πτώσις, λόγος. στοιχεῖον μὲν οὖν 2

- ἐστὶ φωνὴ ἀδιαίρετος, οὐ πᾶσα δὲ ἄλλ' ἐξ ἧς πέφυκε
 συνετὴ γίγνεσθαι φωνή· καὶ γὰρ τῶν θηρίων εἰσὶν
 3 ἀδιαίρετοι φωναί, ὧν οὐδεμίαν λέγω στοιχείον. ταύτης
 δὲ μέρη τό τε φωνῆεν καὶ τὸ ἡμίφωνον καὶ ἄφωνον.
 ἔστι δὲ φωνῆεν μὲν ἄνευ προσβολῆς ἔχον φωνὴν ἀκου-
 στήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχον φωνὴν ἀκου-
 στήν, οἷον τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ τὸ μετὰ προσ-
 βολῆς καθ' αὐτὸ μὲν οὐδεμίαν ἔχον φωνήν, μετὰ δὲ 30
 τῶν ἐχόντων τινὰ φωνὴν γινόμενον ἀκουστόν, οἷον τὸ
 4 Γ καὶ τὸ Δ. ταῦτα δὲ διαφέρει σχήμασι τε τοῦ στό-
 ματος καὶ τόποις καὶ δασύτητι καὶ ψιλότητι καὶ μήκει
 καὶ βραχύτητι, ἔτι δὲ ὀξύτητι καὶ βαρύτητι καὶ τῷ
 μέσῳ· περὶ ὧν καθ' ἕκαστον ἐν τοῖς μετρικοῖς προσήκει 35
 5 θεωρεῖν. συλλαβὴ δὲ ἐστὶ φωνὴ ἄσημος, συνθετὴ ἐξ
 ἀφώνου καὶ φωνῆν ἔχοντος· καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ
 Α συλλαβή, καὶ μετὰ τοῦ Α, οἷον τὸ ΓΡΑ. ἀλλὰ καὶ
 τούτων θεωρησάμενοι τὰς διαφορὰς τῆς μετρικῆς ἐστίν. *non a syllab.*
 6 σύνδεσμος δὲ ἐστὶ φωνὴ ἄσημος, ἥ οὔτε κωλύει οὔτε 1457 a
 ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειόνων φωνῶν πε-
 φυκυῖαν συντίθεσθαι, * * καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ
 τοῦ μέσου, ἢ μὴ ἀρμόττει ἐν ἀρχῇ λόγου τιθέναι καθ'
 αὐτόν, οἷον μὲν, ἦτοι, δέ. ἡ φωνὴ ἄσημος, ἡ ἐκ πλειό-
 7 νων μὲν φωνῶν μιᾶς, σημαντικῶν δέ, ποιεῖν πέφυκε 5 ?
 * μίαν σημαντικὴν φωνήν.
 7 ἄρθρον δ' ἐστὶ φωνὴ ἄσημος, ἡ λόγου ἀρχὴν ἢ τέλος
 ἢ διορισμὸν δηλοῖ, * * οἷον τὸ ἀμφί καὶ τὸ περί καὶ
 τὰ ἄλλα. [ἡ φωνὴ ἄσημος, ἡ οὔτε κωλύει οὔτε ποιεῖ

- φωνήν μίαν σημαντικήν ἐκ πλειόνων φωνῶν, πεφυκυῖα
 10 | τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] ὄνομα 8
 δέ ἐστι φωνή συνθετή, σημαντική ἄνευ χρόνου, ἧς
 μέρος οὐδέν ἐστι καθ' αὐτὸ σημαντικόν· ἐν γὰρ τοῖς
 διπλοῖς οὐ χρώμεθα ὥς καὶ αὐτὸ καθ' αὐτὸ σημαῖνον,
 οἷον ἐν τῷ Θεοδώρῳ τὸ δῶρον οὐ σημαίνει. ῥῆμα δὲ 9
 15 φωνή συνθετή, σημαντική μετὰ χρόνου, ἧς οὐδέν μέρος
 σημαίνει καθ' αὐτό, ὥσπερ καὶ ἐπὶ τῶν ὀνομάτων· τὸ
 μὲν γὰρ ἄνθρωπος ἢ λευκόν οὐ σημαίνει τὸ πότε, τὸ δὲ
 βαδίζει ἢ βεβάδικε προσσημαίνει τὸ μὲν τὸν παρόντα
 χρόνον τὸ δὲ τὸν παρεληλυθότα. πτώσις δ' ἐστὶν ὀνό- 10
 ματος ἢ ῥήματος, ἡ μὲν τὸ κατὰ <τὸ> τούτου ἢ τούτῳ
 20 σημαῖνον καὶ ὅσα τοιαῦτα, ἡ δὲ κατὰ τὸ ἐνὶ ἢ πολλοῖς,
 οἷον ἄνθρωποι ἢ ἄνθρωπος, ἡ δὲ κατὰ τὰ ὑποκριτικά,
 οἷον κατ' ἐρώτησιν, ἐπίταξιν· τὸ γὰρ <ἄρ'> ἐβάδισεν
 ἢ βάδιζε πτώσις ῥήματος κατὰ ταῦτα τὰ εἶδη ἐστίν.
 λόγος δὲ φωνή συνθετή σημαντική, ἧς ἔνια μέρη καθ' 11
 25 αὐτὰ σημαίνει τι· οὐ γὰρ ἅπας λόγος ἐκ ῥημάτων καὶ
 ὀνομάτων σύγκειται, οἷον ὁ τοῦ ἀνθρώπου ὀρισμός, ἀλλ'
 ἐνδέχεται ἄνευ ῥημάτων εἶναι λόγον, μέρος μέντοι ἀεὶ
 τι σημαῖνον ἔξει, οἷον ἐν τῷ βαδίζει Κλέων ὁ Κλέων. τὸ
 εἰς δὲ ἐστὶ λόγος διχῶς· ἡ γὰρ ὁ ἐν σημαίνων, ἡ ὁ ἐκ 12
 πλειόνων συνδέσμφ, οἷον ἡ Ἰλιάς μὲν συνδέσμφ εἰς, ὁ 13
 30 δὲ τοῦ ἀνθρώπου τῷ ἐν σημαίνειν.

ὀνόματος δὲ εἶδη τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ λέγω ὁ 21
 μὴ ἐκ σημαινόντων σύγκειται, οἷον γῆ, τὸ δὲ διπλοῦν.
 γρύττω δὲ τὸ μὲν ἐκ σημαινόντων καὶ ἀσήμων, πλὴν οὐκ

ἐν τῷ ὀνόματι σημαίνοντος καὶ ἀσήμου, τὸ δὲ ἐκ σημαίνοντων σύγκειται. εἴη δ' ἂν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ πολλαπλοῦν, οἷον τὰ πολλὰ τῶν μεγα- 35

2 λείων, ὧν Ἑρμοκαϊκόξανθος. ἅπαν δὲ ὄνομά ἐστιν 1457 b

ἢ κύριον ἢ γλῶττα ἢ μεταφορὰ ἢ κόσμος ἢ πεποιημένον

3 ἢ ἐπεκτεταμένον ἢ ὑψηρημένον ἢ ἐξηλλαγμένον. λέγω δὲ κύριον μὲν ὃ χρῶνται ἕκαστοι, γλῶτταν δὲ ὃ ἕτεροι, ὥστε φανερόν ἐστι καὶ γλῶτταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτό, μὴ τοῖς αὐτοῖς δέ· τὸ γὰρ σίγυνον Κυπρίοις 5

4 μὲν κύριον, ἡμῖν δὲ γλῶττα. μεταφορὰ δὲ ἐστὶν ὀνόματος ἀλλοτρίου ἐπιφορὰ ἢ ἀπὸ τοῦ γένους ἐπὶ εἶδος, ἢ ἀπὸ τοῦ εἴδους ἐπὶ τὸ γένος, ἢ ἀπὸ τοῦ εἴδους ἐπὶ 5 εἶδος, ἢ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν ἐπὶ εἶδος οἷον “νηὺς δέ μοι ἦδ' ἔστηκεν.” τὸ γὰρ ὀρμεῖν 10 ἐστὶν ἐστάναι τι. ἀπ' εἴδους δὲ ἐπὶ γένος “ἢ δὴ μυρὶ Ὀδυσσεὺς ἐσθλὰ ἔοργεν” τὸ γὰρ μυρίον πολὺ ἐστίν, ὃ νῦν ἀντὶ τοῦ πολλοῦ κέχρηται. ἀπ' εἴδους δὲ ἐπὶ εἶδος οἷον “χαλκῷ ἀπὸ ψυχὴν ἀρύσας” καὶ “ταμὼν ἀτειρεῖ χαλκῷ.” ἐνταῦθα γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ 15 ταμεῖν ἀρύσαι εἴρηκέν· ἄμφω γὰρ ἀφελεῖν τι ἐστίν.

6 τὸ δὲ ἀνάλογον λέγω, ὅταν ὁμοίως ἔχη τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον· ἐρεῖ γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἢ ἀντὶ τοῦ τετάρτου τὸ δεύτερον, καὶ ἐνίοτε προῤῥισθῆσιν ἀνθ' οὗ λέγει 20 ἢ ἐστίν.] λέγω δὲ οἷον ὁμοίως ἔχει φιδῆ πρὸς Διδνυσον καὶ ἀσπίς πρὸς Ἀρη· ἐρεῖ τοίνυν τὴν φιδῆν ἡσπίδα Φιδνύσαν καὶ τὴν ἀσπίδα φιδῆν Ἀρεως, ἢ ἢ

γῆρας πρὸς βίον, καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν
 τὴν ἐσπέραν γῆρας ἡμέρας ἢ, ὥσπερ Ἐμπεδοκλῆς, καὶ
 25 τὸ γῆρας ἐσπέραν βίου ἢ δυσμὰς βίου. ἐνίοις δ' οὐκ 7
 τὸ R ἔστιν ὄνομα κείμενον τῶν ἀνάλογον, ἀλλ' οὐδὲν ἦττον
 ὁμοίως λεχθήσεται· οἷον τὸ τὸν καρπὸν μὲν ἀφιέναι
 σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ ἡλίου ἀνώνυμον.
 ἀλλ' ὁμοίως ἔχει τοῦτο πρὸς τὸν ἥλιον καὶ τὸ σπείρειν
 πρὸς τὸν καρπὸν, διὸ εἴρηται “σπείρων θεοκτίσταν
 30 φλόγα.” ἔστι δὲ τῷ τρόπῳ τούτῳ τῆς μεταφορᾶς 8
 χρῆσθαι καὶ ἄλλως, προσαγορεύσαντα τὸ ἀλλότριον
 ἀποφῆσαι τῶν οἰκείων τι, οἷον εἰ τὴν ἀσπίδα εἴποι
^{κέρως} ^{ἔστιν} ^π φιάλην μὴ Ἀρεως ἀλλ' αἰοινον. ^α πεποιημένον δ' ἔστιν 9
 ὁ ὅλως μὴ καλούμενον ὑπὸ τινων αὐτὸς τίθεται ὁ ποιη-
 35 τῆς· (δοκεῖ γὰρ ἔνια εἶναι τοιαῦτα,) οἷον τὰ κέρατα ἐρ-
^{κ. κληῖν} ³ νύγας, καὶ τὸν ἱερέα ἀρητῆρα. ἐπεκτεταμένον δὲ ἔστιν 10
 1438 ^α ἢ ἀφηρημένον τὸ μὲν ἐὰν φωνήεντι μακροτέρῳ κεχρημέ-
 νον ἢ τοῦ οἰκείου ἢ συλλαβῇ ἐμβεβλημένη, τὸ δὲ ἂν
 ἀφηρημένον τι ἢ αὐτοῦ, ἐπεκτεταμένον μὲν οἷον τὸ
 πόλεως πόλης καὶ τὸ Πηλῆος * * * Πηληιάδεω, ἀφη-
 ρημένον δὲ οἷον τὸ κρί καὶ τὸ δῶ καὶ “μία γίνεται
 5 ἀμφοτέρων ὄψ.” ἐξηλλαγμένον δ' ἔστιν ὅταν τοῦ 11
 ὀνομαζομένου τὸ μὲν καταλείπη τὸ δὲ ποιῇ, οἷον τὸ
 “δεξιτερόν κατὰ μαζόν” ἀντὶ τοῦ δεξιόν.

αὐτῶν δὲ τῶν ὀνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα | 12
 τὰ δὲ μεταξύ, ἄρρενα μὲν ὅσα τελευτᾷ εἰς τὸ Ν καὶ Ρ ^{υγ. R}
 10 <καὶ Σ> καὶ ὅσα ἐκ τούτου σύγκειται, ταῦτα δ' ἐστὶ
 δύο, Ψ καὶ Ξ, θήλεα δὲ ὅσα ἐκ τῶν φωνηέντων εἰς

τε τὰ ἀεὶ μακρά, οἷον εἰς Η καὶ Ω, καὶ τῶν ἐπέκτει-
νομένων εἰς Α· ὥστε ἴσα συμβαίνει πλήθῃ εἰς ὅσα
τὰ ἄρρενα καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ τὸ Ξ ταυτά
ἐστίν. εἰς δὲ ἄφωνον οὐδὲν ὄνομα τελευτᾷ, οὐδὲ εἰς
φωνῆεν βραχύ. εἰς δὲ τὸ Ι τρία μόνον, μέλι κόμμι 15
πέπερι. εἰς δὲ τὸ Υ πέντε. τὰ δὲ μεταξὺ εἰς ταῦτα
καὶ Ν καὶ Σ.

- 22 λέξεως δὲ ἀρετὴ σαφὴ καὶ μὴ ταπεινὴ εἶναι. σα-
φεστάτη μὲν οὖν ἐστὶν ἡ ἐκ τῶν κυρίων ὀνομάτων,
ἀλλὰ ταπεινὴ· παράδειγμα δὲ ἡ Κλεοφώντος ποιήσις 20
καὶ ἡ Σθενέλου. σεμνὴ δὲ καὶ ἐξαλλάττουσα τὸ ἰδιω-
τικὸν ἡ τοῖς ξενικοῖς κεχρημένη. ξενικὸν δὲ λέγω
γλῶτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ πᾶν τὸ παρὰ
2 τὸ κύριον. ἀλλ' ἂν τις [ἂν] ἅπαντα τοιαῦτα ποιήσῃ,
ἢ αἰνίγμα ἔσται ἢ βαρβαρισμός, ἂν μὲν οὖν ἐκ μετα- 25
φορῶν, αἰνίγμα, ἂν δὲ ἐκ γλωττῶν, βαρβαρισμός.
αἰνίγματός τε γὰρ ἰδέα αὕτη ἐστί, τὸ λέγοντα ὑπάρ-
χοντα ἀδύνατα συνάψαι. κατὰ μὲν οὖν τὴν τῶν ὀνο-
μάτων σύνθεσιν οὐχ οἷόν τε τοῦτο ποιῆσαι, κατὰ δὲ
τὴν μεταφορὰν ἐνδέχεται, οἷον “ἄνδρ' εἶδον πυρὶ χαλκόν! <sup>Λεοντῆ-
λα.</sup> ἐπ' ἀνέρι κολλήσαντα,” καὶ τὰ τοιαῦτα. ἐκ τῶν γλωτ- 30
3 τῶν βαρβαρισμός. δεῖ ἄρα κεκρᾶσθαι πῶς τούτοις· τὸ
μὲν γὰρ μὴ ἰδιωτικὸν ποιήσῃ μηδὲ ταπεινὸν οἷον ἡ
γλῶττα καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τᾶλλα τὰ
4 εἰρημένα εἶδη, τὸ δὲ κύριον τὴν σαφήνειαν. οὐκ ἐλά-
χιστον δὲ μέρος συμβάλλεται εἰς τὸ σαφές τῆς λέξεως 1458 b
καὶ μὴ ἰδιωτικὸν αἱ ἐπεκτάσεις καὶ ἀποκοπαὶ καὶ ἐξαλ-
λαγαὶ τῶν ὀνομάτων· διὰ μὲν γὰρ τὸ ἄλλως ἔχειν ἢ ὡς

- τὸ κύριον παρὰ τὸ εἰωθὸς γιγνόμενον τὸ μὴ ἰδιωτικὸν ποιήσει, διὰ δὲ τὸ κοινωνεῖν τοῦ εἰωθότος τὸ σαφές ἔσται. ὥστε οὐκ ὀρθῶς ψέγουσιν οἱ ἐπιτιμῶντες τῷ 5 τοιούτῳ τρόπῳ τῆς διαλέκτου καὶ διακωμῳδοῦντες τὸν ποιητήν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς ῥάδιον ποιεῖν, εἴ τις δώσει ἐκτείνειν ἐφ' ὅπου βούλεται, ἱαμβοποιήσας ἐν αὐτῇ τῇ λέξει. “Ἐπιχάρην εἶδον Μαρα- 10 θῶνάδε βαδίζοντα,” καὶ “οὐκ ἂν γ' ἐράμενος τὰν ἐπείνου ἑλλέβορον.” τὸ μὲν οὖν φαίνεσθαι πως χρώμενα τούτῳ 6 τῷ τρόπῳ γελοῖον, τὸ δὲ μέτρον κοινὸν ἀπάντων ἐστὶ τῶν μερῶν· καὶ γὰρ μεταφοραῖς καὶ γλώτταις καὶ τοῖς ἄλλοις εἵδεσι χρώμενος ἀπρεπῶς καὶ ἐπίτηδες ἐπὶ τὰ 15 γελοῖα τὸ αὐτὸ ἂν ἀπεργάσαιτο. τὸ δὲ ἀρμόττον ὅσον 7 διαφέρει ἐπὶ τῶν ἐπῶν θεωρεῖσθω, ἐντιθεμένων τῶν ὀνομάτων εἰς τὸ μέτρον. καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν καὶ ἐπὶ τῶν ἄλλων ἰδεῶν μετατιθεῖς ἂν τις τὰ κύρια ὀνόματα κατίδοι ὅτι ἀληθῆ λέγομεν· 20 οἷον τὸ αὐτὸ ποιήσαντος ἱαμβεῖον Αἰσχύλου καὶ Εὐριπίδου, ἐν δὲ μόνον ὄνομα μετατιθέντος, ἀντὶ κυρίου εἰωθότος γλώτταν, τὸ μὲν φαίνεται καλὸν τὸ δ' εὐτελές. Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτήτῃ ἐποίησε
φαγέδαινα ἦ μου σάρκας ἐσθίει ποδός,
ὁ δὲ ἀντὶ τοῦ ἐσθίει τὸ θοινᾶται μετέθηκεν. καὶ
25 νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐνιδανὸς καὶ ἡεϊδής καὶ ἀεκεῖς
εἴ τις λέγοι τὰ κύρια μετατιθεῖς
νῦν δέ μ' ἐὼν μικρὸς τε καὶ ἀσθενὴς καὶ ἡεϊδής
καὶ
δίφρον τ' αἰκέλιον καταθεῖς ὀλίγην τε τράπεζαν,
δίφρον μοχθηρὸν καταθεῖς μικράν τε τράπεζαν.

- 8 καὶ τὸ “ἡῶνες βοῶσιν” ἡῶνες κρᾶζουσιν. ἔτι δὲ Ἀρι-
φράδης τοὺς τραγωδοὺς ἐκωμῶδει, ὅτι ἂ οὐδεὶς ἂν εἴποι
ἐν τῇ διαλέκτῳ, τούτοις χρώνται, οἷον τὸ δωμάτων ἀπο
ἀλλὰ μὴ ἀπὸ δωμάτων, καὶ τὸ σέθεν, καὶ τὸ ἐγὼ δέ νιν,
καὶ τὸ Ἀχιλλέως περί ἀλλὰ μὴ περὶ Ἀχιλλέως, καὶ 1459 a
ὅσα ἄλλα τοιαῦτα. διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις
ποιεῖ τὸ μὴ ιδιωτικὸν ἐν τῇ λέξει ἅπαντα τὰ τοιαῦτα·
- 9 ἐκεῖνος δὲ τοῦτο ἡγνόμεν. ἔστι δὲ μέγα μὲν τὸ ἐκάστῳ
τῶν εἰρημένων προπρόντως χρῆσθαι, καὶ διπλοῖς ὀνόμασι
καὶ γλῶτταις, πολὺ δὲ μέγιστον τὸ μεταφορικὸν εἶναι. 5
μόνον γὰρ τοῦτο οὔτε παρ’ ἄλλου ἔστι λαβεῖν εὐφυΐας
τε σημείον ἐστίν· τὸ γὰρ εὖ μεταφέρειν τὸ τὸ ὅμοιον
- 10 θεωρεῖν ἐστίν. τῶν δ’ ὀνομάτων τὰ μὲν διπλᾶ μάλιστα
ἀρμόττει τοῖς διθυράμβοις, αἱ δὲ γλῶτται τοῖς ἥρωικοίς,
αἱ δὲ μεταφοραὶ τοῖς λαμβείοις. καὶ ἐν μὲν τοῖς ἥρωι- 10
κοῖς ἅπαντα χρήσιμα τὰ εἰρημένα· ἐν δὲ τοῖς λαμβείοις,
διὰ τὸ ὅτι μάλιστα λέξιν μιμεῖσθαι, ταῦτα ἀρμόττει
τῶν ὀνομάτων ὅσοις κἂν ἐν [ᾗτοις] λόγοις τις χρῆσαι-
το· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον καὶ μεταφορὰ καὶ
κόσμος.
- 23 περὶ μὲν οὖν τραγωδίας καὶ τῆς ἐν τῷ πράττειν 15
μιμήσεως ἔστω ἡμῖν ἱκανὰ τὰ εἰρημένα· περὶ δὲ τῆς
διηγηματικῆς καὶ ἐν μέτρῳ μιμητικῆς, ὅτι δεῖ τοὺς μύ-
θους καθάπερ ἐν ταῖς τραγωδαῖς συνιστάναι δραμα-^{συνιστᾷ}
^{ναί. 2.} τικοὺς καὶ περὶ μίαν πρᾶξιν ὅλην καὶ τελείαν, ἔχουσιν
ἀρχὴν καὶ μέσα καὶ τέλος, ἵν’ ὥσπερ ζῶον ἐν ὅλῳ ποιῇ 20
τὴν οἰκείαν ἡδονήν, δῆλον, καὶ μὴ ὁμοίως ἱστορίας τὰς

ἱστορίας γὰς συνθέσεις ἐκείναι.

συνήθεις εἶναι, ἐν αἷς ἀνάγκη οὐχὶ μίας πράξεως ποι-
εῖσθαι δῆλωσιν ἄλλ' ἐνὸς χρόνου, ὅσα ἐν τούτῳ συνέβη
περὶ ἓνα ἢ πλείους, ὧν ἕκαστον ὡς ἔτυχεν ἔχει πρὸς

25 ἄλληλα. ὥσπερ γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἢ τ' ἐν 2

Σαλαμῖνι ἐγένετο ναυμαχία καὶ ἡ ἐν Σικελίᾳ Καρχηδο-
νίων μάχη, οὐδὲν πρὸς τὸ αὐτὸ συντείνουσαι τέλος,
οὕτω καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐνίοτε γίνεται θάτερον
μετὰ θάτερον, ἐξ ὧν ἐν οὐδὲν γίνεται τέλος. σχεδὸν δὲ

30 οἱ πολλοὶ τῶν ποιητῶν τοῦτο δρῶσιν. διό, ὥσπερ εἰ- 3

πομεν ἤδη, καὶ ταύτῃ θεσπέσιος ἂν φανείη Ὅμηρος
παρὰ τοὺς ἄλλους, τῷ μὴδὲ τὸν πόλεμον, καίπερ ἔχοντα
ἀρχὴν καὶ τέλος, ἐπιχειρῆσαι ποιεῖν ὅλον, (λίαν γὰρ ἂν
μέγας καὶ οὐκ εὐσύνοπτος ἔμελλεν ἔσεσθαι), ἢ τῷ με-

35 γέθει μετριάζοντα καταπεπλεγμένον τῇ ποικιλίᾳ. νῦν δ'

ἐν μέρος ἀπολαβὼν ἐπεισοδίοις κέχρηται αὐτῶν πολ-
λοῖς, οἷον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις, οἷς

διαλαμβάνει τὴν ποιήσιν. οἱ δ' ἄλλοι περὶ ἓνα ποιοῦσι

1459 b καὶ περὶ ἓνα χρόνον, καὶ μίαν πράξιν πολυμερῆ, οἷον

ὁ τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τοιγα- 4

ρουν ἐκ μὲν Ἰλιάδος καὶ Ὀδυσσεΐας μία τραγωδία ποιεῖ-

ται ἐκατέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλαὶ καὶ

5 τῆς μικρᾶς Ἰλιάδος πλεον ὀκτώ, οἷον ὕπλων κρίσις,

Φιλοκτήτης, Νεοπτόλεμος, Εὐρύπυλος, πτωχεία, Λάκαι-

ναι, Ἰλίου πέρις καὶ ἀπόπλους καὶ Σίνων καὶ Τρφαδες.

ἔτι δὲ [ἔτι δὲ] τὰ εἶδη ταῦτα δεῖ ἔχειν τὴν ἐποποιίαν τῇ 24

τραγωδίᾳ· [ἢ γὰρ ἀπλὴν ἢ πεπλεγμένην ἢ ἡθικὴν ἢ πα-

10 θητικὴν.] καὶ τὰ μέρη ἕξω μελοποιίας καὶ ὅψεως ταῦτα.

καὶ γὰρ περιπετειῶν δεῖ καὶ ἀναγνωρίσεων καὶ παθη-
μάτων. ἔτι τὰς διανοίας καὶ τὴν λέξιν ἔχειν καλῶς.

2 οἷς ἅπασιν Ὅμηρος κέχρηται καὶ πρῶτος καὶ ἱκανῶς.

καὶ γὰρ καὶ τῶν ποιημάτων ἐκάτερον συνέστηκεν, ἡ μὲν
Ἰλιάς ἀπλοῦν καὶ παθητικόν, ἡ δὲ Ὀδύσσεια πεπλεγ- 15
μένη μένον, ἀναγνώρισις γὰρ διύλου, καὶ ἠθική. πρὸς γὰρ

3 τούτοις λέξει καὶ διανοίᾳ, πάντα ὑπερβέβληκεν. δια-
φέρει δὲ κατὰ τε τῆς συστάσεως τὸ μήκος ἢ ἐποποιία
καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκουσ ὅρος ἱκανὸς ὁ εἰρη-
μένος· δύνασθαι γὰρ δεῖ συνορᾶσθαι τὴν ἀρχὴν καὶ τὸ
τέλος. εἴη δ' ἂν τοῦτο, εἰ τῶν μὲν ἀρχαίων ἐλάττους 20
αἱ συστάσεις εἶεν, πρὸς δὲ τὸ πλῆθος τραγῳδιῶν τῶν

4 εἰς μίαν ἀκρόασιν τιθεμένων παρήκοιεν. ἔχει δὲ πρὸς
τὸ ἐπεκτείνεσθαι τὸ μέγεθος πολὺ τι ἢ ἐποποιία ἴδιον
διὰ τὸ ἐν μὲν τῇ τραγῳδίᾳ μὴ ἐνδέχεσθαι ἅμα πραττό-
μενα πολλὰ μέρη μιμεῖσθαι, ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς
καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἐποποιίᾳ διὰ
τὸ διήγησιν εἶναι ἔστι πολλὰ μέρη ἅμα ποιεῖν περαινό-
μενα, ὅφ' ὧν οἰκείων ὄντων αὖξεται ὁ τοῦ ποιήματος
ὄγκος. ὥστε τοῦτ' ἔχει τὸ ἀγαθὸν εἰς μεγαλοπρέπειαν
καὶ τὸ μεταβάλλειν τὸν ἀκούοντα καὶ ἐπεισοδιῶν ἀνο-
μοίοις ἐπεισοδίοις· τὸ γὰρ ὅμοιον ταχὺ πληροῦν ἐκπίπ- 30

5 τειν ποιεῖ τὰς τραγῳδίας. τὸ δὲ μέτρον τὸ ἥρωικόν ἀπὸ
τῆς πείρας ἤρμωκεν. εἰ γὰρ τις ἐν ἄλλῳ τινὶ μέτρῳ
διηγηματικὴν μίμησιν ποιοῖτο ἢ ἐν πολλοῖς, ἀπρεπὲς
ἂν φαίνοιτο· τὸ γὰρ ἥρωικόν στασιμώτατον καὶ ὀγκω-
δέστατον τῶν μέτρων ἐστίν, διὸ καὶ γλώττας καὶ μετα- 35

xxiii. 3
vii. 34

this indirectly
imitates the
25 words of
place.

in later Greek
combustion.

same as in a
dramatic

- α. R φορὰς δέχεται μάλιστα· περιττή γάρ, καὶ ἡ διηγημα-
 τικὴ μίμησις τῶν ἄλλων.] τὸ δὲ ἱαμβεῖον καὶ τετρά-
 1460 α μετρον κινητικὰ, καὶ τὸ μὲν ὀρχηστικόν, τὸ δὲ πρακ- ^{ἐλε}
τικόν. ἔτι δὲ ἀτοπώτερον εἰ μιγνύοι τις αὐτά, ὥσπερ β
 μ. c. 370. Χαιρήμων. διὸ οὐδεὶς μακρὰν σώστασιν ἐν ἄλλῃ πε-
 ποιήκεν ἢ τῷ ἡρόφῳ, ἀλλ' ὥσπερ εἵπομεν, αὐτὴ ἡ φύσις
 διδάσκει τὸ ἀρμόττον αὐτῇ [δι] αἰρεῖσθαι. Ὅμηρος δὲ γ
 5 ἄλλα τε πολλὰ ἄξιος ἐπαινεῖσθαι, καὶ δὴ καὶ ὅτι μόνος
 τῶν ποιητῶν οὐκ ἀγνοεῖ ὁ δεῖ ποιεῖν αὐτόν. αὐτὸν γὰρ
 δεῖ τὸν ποιητὴν ἐλάχιστα λέγειν· οὐ γὰρ ἐστὶ κατὰ
 ταῦτα μιμητής. οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δι' ὅλου
 ἀγωνίζονται, μιμοῦνται δὲ ὀλίγα καὶ ὀλιγάκις· ὁ δὲ
 10 ὀλίγα φρονημασάμενος εὐθύς εἰσάγει ἄνδρα ἢ γυναῖκα
 ἢ ἄλλο τι ἥθος, καὶ οὐδέν' ἀήθη ἀλλ' ἔχοντα ἥθη. δεῖ 8
 μὲν οὖν ἐν ταῖς τραγωδίαις ποιεῖν τὸ θαυμαστόν, μᾶλλον
 δ' ἐνδέχεται ἐν τῇ ἐποποιίᾳ τὸ ἄλογον, δι' ὃ συμβαίνει
 μάλιστα τὸ θαυμαστόν, διὰ τὸ μὴ ὁρᾶν εἰς τὸν πρᾶτ-
 15 τόντα, ἐπεὶ τὰ [τὰ] περὶ τὴν Ἑκτορος δίωξιν ἐπὶ σκη-
 νῆς ὄντα γελοῖα ἂν φανείη, οἱ μὲν ἐστῶτες καὶ οὐ διώ-
 κοντες, ὁ δὲ ἀνανεύων, ἐν δὲ τοῖς ἔπεσι λανθάνει. τὸ
 δὲ θαυμαστόν ἡδύ· σημείον δέ, πάντες γὰρ προστι-
 θέντες ἀπαγγέλλουσιν ὥς χαριζόμενοι. δεδίδαχε δὲ 9
 μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῇ λέγειν ὥς
 20 δεῖ. ἔστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ ἄν-
 θρωποι, ὅταν τοῦδὲ ὄντος τοδὲ ἢ ἢ γινομένου γίνηται,
 εἰ τὸ ὕστερόν ἐστι, καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι
 τοῦτα δὲ ἐστὶ ψεῦδος. διὸ δὴ, ἂν τὸ πρῶτον ψεῦδος, δι. 1

- ἄλλο δ', ὃ τοῦτου ὄντος ἀνάγκη εἶναι ἢ γένεσθαι,
 ἢ προσθεῖναι· διὰ γὰρ τὸ τοῦτο εἰδέναι ἀληθές ὄν,
 10 παραλογίζεται ἡμῶν ἡ ψυχὴ καὶ τὸ πρῶτον ὡς ὄν. πα- 25
 ράδειγμα δὲ τοῦτου ἐκ τῶν Νίπτρων. προαιρεῖσθαι τε
 δεῖ ἀδύνατα εἰκότα μᾶλλον ἢ δυνατὰ ἀπίθανα· τοὺς τε
 λόγους μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἀλλὰ μά-
 λιστα μὲν μηδὲν ἔχειν ἄλογον, εἰ δὲ μή, ἔξω τοῦ μυ-
 2 θεύματος, ὥσπερ Ὀιδίπλους τὸ μὴ εἰδέναι πῶς ὁ Λαῖος 30
ἀπέθανεν, ἀλλὰ μὴ ἐν τῷ δράματι, ὥσπερ ἐν Ἡλέκτρῳ
οἱ τὰ Πύθια ἀπαγγέλλοντες, ἢ ἐν Μυσοῖς ὁ ἄφωνος ἐκ
Τεγέας εἰς τὴν Μυσίαν ἦκων. ὥστε τὸ λέγειν ὅτι ἀνή-
 ρητο ἂν ὁ μῦθος γελοῖον· ἐξ ἀρχῆς γὰρ οὐ δεῖ συνίς-
 35 τασθαι τοιούτους· ἂν δὲ θῇ, καὶ φαίνεται εὐλογωτέως, 35
 ἐνδέχεσθαι καὶ ἄτοπον, ἐπεὶ καὶ τὰ ἐν Ὀδυσσεΐᾳ ἀλογα
 τὰ περὶ τὴν ἔκθεσιν ὡς οὐκ ἂν ἦν ἀνεκτὰ δῆλον ἂν
 γένοιτο, εἰ αὐτὰ φαῦλος ποιητὴς ποιήσειεν· νῦν δὲ τοῖς 146 b
 ἄλλοις ἀγαθοῖς ὁ ποιητὴς ἀφανίζει ἡδύνων τὸ ἄτοπον.
 11 τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσι καὶ μήτε
 ἡθικοῖς μήτε διανοητικοῖς· ἀποκρύπτει γὰρ πάλιν ἡ λίαν
 λαμπρὰ λέξις τὰ τε ἦθη καὶ τὰς διανοίας. δ
 25 περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ
 ποίων [ἂν] εἰδῶν ἐστίν, ὧδ' ἂν θεωροῦσι γένοιτ' ἂν φα-
 νερόν. ἐπεὶ γάρ ἐστι μιμητὴς ὁ ποιητὴς, ὥσπερα νεὶ
 ζωγράφος ἢ τις ἄλλος εἰκονοποιός, ἀνάγκη μιμεῖσθαι
 τριῶν ὄντων τὸν ἀριθμὸν ἔν τι αἰεῖ· ἢ γὰρ οἷα ἦν ἢ 10
 2 ἔστιν, ἢ οἷα φασὶ καὶ δοκεῖ, (ἢ) οἷα εἶναι δεῖ. ταῦτα
 δ' ἐξαγγέλλεται λέξει * * ἢ καὶ γλώτταις καὶ μετα-

ῖ κυρίοις ἰστόματιν

φοραῖς· καὶ πολλὰ πάθη τῆς λέξεώς ἐστιν, δίδομεν
 γὰρ ταῦτα τοῖς ποιηταῖς. πρὸς δὲ τούτοις οὐχ ἡ αὐτὴ 3
 ὀρθότης ἐστὶ τῆς πολιτικῆς καὶ τῆς ποιητικῆς, οὐδὲ ἀλ-
 15 λης τέχνης καὶ ποιητικῆς. αὐτῆς δὲ τῆς ποιητικῆς διττὴ
 ἁμαρτία· ἡ μὲν γὰρ κατ' αὐτήν, ἡ δὲ κατὰ συμβεβηκός.
 οὕτως ἡ ἀρετὴ
 εἰ μὲν γὰρ προεῖλετο μὴ ῥησασθαι * * ἀδυναμίαν, αὐτῆς 4
 ἡ ἁμαρτία· εἰ δὲ τὸ προελέσθαι μὴ ὀρθῶς, ἀλλὰ τὸν
 ἵππον <ἄμ'> ἄμφω τὰ δεξιὰ προβεβληκότα ἢ τὸ καθ'
 20 ἐκάστην τέχνην ἁμάρτημα οἷον τὸ κατ' ἱατρικὴν ἢ ἄλλην
 τέχνην [ἢ ἀδύνατα πεποιήται] ὅποιαν οὖν, οὐ καθ' ἑαυ-
 τήν. ὥστε δεῖ τὰ ἐπιτιμήματα ἐν τοῖς προβλήμασιν 5
 ἐκ τούτων ἐπισκοποῦντα λύειν. πρῶτον μὲν τὰ πρὸς I.
αὐτὴν τὴν τέχνην· (<εἰ> ἀδύνατα πεποιήται, ἡμάρτηται,
 ἀλλ' ὀρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς, τὸ
 25 γὰρ τέλος εἴρηται, εἰ οὕτως ἐκπληκτικώτερον ἢ αὐτὸ
 ἢ ἄλλο ποιεῖ μέρος. παράδειγμα ἡ τοῦ Ἑκτορος δίωξις.
 εἰ μέντοι τὸ τέλος ἢ μᾶλλον <ἢ> ἥττον ἐνεδέχεται ὑπάρ-
 χειν καὶ κατὰ τὴν περὶ τούτων τέχνην, ἡμαρτῆσθαι οὐκ
 ὀρθῶς· δεῖ γάρ, εἰ ἐνδέχεται, ὅλως μηδαμῇ ἡμαρτῆσθαι.
 30 ἔτι ποτέρων ἐστὶ τὸ ἁμάρτημα, τῶν κατὰ τὴν τέχνην
 ἢ κατ' ἄλλο συμβεβηκός; ἔλαττον γὰρ εἰ μὴ ᾗδει II.
 ὅτι ἔλαφος θήλεια κέρατα οὐκ ἔχει ἢ εἰ ἀμμήτως ἔγ-
 ραψεν. | πρὸς δὲ τούτοις ἐὰν ἐπιτιμᾶται ὅτι οὐκ ἀληθῆ, 6
 ἀλλ' ἴσως δεῖ, οἷον καὶ Σοφοκλῆς ἔφη αἰτὸς μὲν οἶους III.
 35 δεῖ ποιεῖν, Εὐριπίδην δὲ οἶα εἰσὶ, ταύτην λυτέον. | εἰ 7
 δὲ μηδετέρως, ὅτι οὕτω φασὶν· οἷον τὰ περὶ θεῶν ἴσως IV.
 γὰρ οὔτε βέλτιον [οὔτε] λέγειν οὐτ' ἀληθῆ, ἀλλ'

- ἔτυχεν ὥσπερ Ξενοφάνης· ἀλλ' οὖν φασί. | τὰ δὲ ἴσως 1461a
οὐ βέλτιον μὲν, ἀλλ' οὕτως εἶχεν, οἷον τὰ περὶ τῶν
ὀπλων, “ἔγχεα δέ σφιν Ὅρθ' ἐπὶ σαυρωτῆρος.” οὕτω V.
- 8 γὰρ τότε ἐνόμιζον, ὥσπερ καὶ νῦν Ἰλλυριοί. | περὶ δὲ
τοῦ καλῶς ἢ μὴ καλῶς ἢ εἴρηται τινα ἢ πέπρακται, οὐ 5
μόνον σκεπτέον εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον
βλέποντα εἰ σπουδαῖον ἢ φαῦλον, ἀλλὰ καὶ εἰς τὸν πράτ- ψi.
τοντα ἢ λέγοντα πρὸς ὃν ἢ ὅτε ἢ ὅτῃ ἢ οὐ ἔνεκεν, οἷον
εἰ μείζονος ἀγαθοῦ, ἵνα γένηται, <ἦ> μείζονος κακοῦ,
9 ἵνα ἀπογένηται. | τὰ δὲ πρὸς τὴν λέξιν ὀρῶντα δεῖ δια- 10 II.
λύνειν, οἷον γλώττῃ “οὐρῆας μὲν πρῶτον” ἴσως γὰρ οὐ
τοὺς ἡμιόνοους λέγει ἀλλὰ τοὺς φύλακας. καὶ τὸν Δό- vü.
λωνα “ὅς ῥ' ἦ τοι εἶδος μὲν ἔην κακός,” οὐ τὸ σῶμα ἀσύμ-
μετρον, ἀλλὰ τὸ πρόσωπον αἰσχρόν· τὸ γὰρ εὐεϊδὲς οἱ
Κρήτες εὐπρόσωπον καλοῦσιν. καὶ τὸ “ζωρότερον δὲ 15
ἡμετέραις κέρασι” οὐ τὸ ἄκρατον ὡς οἰνόφλυξιν, ἀλλὰ τὸ θάττον. |
10 τὸ δὲ κατὰ μεταφορὰν εἴρηται, οἷον “ἄλλοι μὲν ῥα θεοί
τε καὶ ἄνθρωποι Εὐδὸν παννύχιοι.” ἅμα δὲ φησιν “ἦτοι ὅτ' vü.
εἰς πεδίον τὸ Τρωικὸν ἀθρήσειεν, Ἀλῶν συρίγγων θ'
ὄμαδον.” τὸ γὰρ πάντες ἀντὶ <τοῦ> πολλοὶ κατὰ μετα-
φορὰν εἴρηται· τὸ γὰρ πᾶν πολὺ τι. καὶ τὸ “οἷθ' ἄμ- 20
μορος” κατὰ μεταφορὰν, τὸ γὰρ γνωριμώτατον μόνον. |
11 κατὰ δὲ προσωδίαν, ὥσπερ Ἰππίας ἔλυσεν ὁ Θάσιος τὸ ix
12 “δίδομεν δέ οἱ” καὶ “τὸ μὲν οὐ καταπύθεται ὄμβρος.” | τὰ x.
δὲ διαιρέσει, οἷον Ἐμπεδοκλῆς “αἶψα δὲ θνήτ' ἐφύοντο,
13 τὰ πρὶν μάθον ἀθάνατα Ζωρά τε πρὶν κέκρητο.” | τὰ δὲ 25
ἀμφιβολία, “παρέχκεν δὲ πλέω ρύξ·” τὸ γὰρ πλείω xi

ἀμφίβολόν ἐστιν· | τὰ δὲ κατὰ τὸ ἔθος τῆς λέξεως 14
 <ῥσα> τῶν κεκραμένων οἶνόν φασιν εἶναι, ὅθεν πεποί-
 ηται “κνημὶς νεοτεύκτου κασσιτέροιο,” καὶ χαλκέας τοὺς
 τὸν σίδηρον ἐργαζομένους, ὅθεν εἴρηται “ὁ Γανυμήδης
 30 Διὶ οἶνοχοεῦει,” οὐ πινόντων οἶνον. εἴη δ' ἂν τοῦτό γε
 <καὶ> κατὰ μεταφοράν. | δεῖ δὲ καὶ ὅταν ὀνομά τι 15
 ὑπεναντίωμά τι δοκῇ σημαίνειν, ἐπισκοπεῖν ποσαχῶς ἂν
 σημαῖνοι τοῦτο ἐν τῷ εἰρημένῳ, οἷον τὸ “τῇ ῥ' ἔσχετο
 χάλκεον ἔγχος,” τὸ ταύτῃ κωλυθῆναι ποσαχῶς ἐνδέχεται
 35 ὥδι, ἢ ὥς μάλιστ' ἂν τις ὑπολάβοι· κατὰ τὴν καταντικρὺ 16
 1481 b ἢ ὥς Γλαύκων λέγει, ὅτι ἔνια ἀλόγως προυπολαμβάνουσι
 καὶ αὐτοὶ καταψηφισάμενοι συλλογίζονται καὶ
 ὥς εἰρηκότος ὃ τι δοκεῖ ἐπιτιμῶσιν, ἂν ὑπεναντίον
 10 ἢ τῇ αὐτῶν οἴησι. τοῦτο δὲ πέπονθε τὰ περὶ 'Ικά-
 ριον· οἴονται γὰρ αὐτὸν Δάκωνα εἶναι· ἀποπον οὖν τὸ
 5 μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς Λακεδαίμονα ἐλ-
 θόντα. τὸ δ' ἴσως ἔχει ὥσπερ οἱ Κεφαλήνές φασιν·
 παρ' αὐτῶν γὰρ γῆμαι λέγουσι τὸν 'Οδυσσεά, καὶ εἶναι
 'Ικάδιον ἀλλ' οὐκ 'Ικάριον· δι' ἀμάρτημα δὲ τὸ πρό-
 βλημα εἰκὸς ἐστίν· | [ὅλως δὲ τὸ ἀδύνατον μὲν πρὸς τὴν 17
 10 ποίησιν ἢ πρὸς τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀνάγειν. *
 πρὸς τε γὰρ τὴν ποίησιν αἰρετώτερον πιθανὸν ἀδύνατον
 ἢ ἀπίθανον καὶ δυνατόν· * * τοιοῦτους εἶναι, οἷον Ζεῦξίς
 ἔγραφεν, ἀλλὰ βέλτιον· τὸ γὰρ παράδειγμα δεῖ ὑπερέ-
 χειν. πρὸς ἃ φασὶ πᾶλολα· οὕτω τε καὶ ὅτι ποτὲ οὐκ
 15 ἀλογόν ἐστιν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι.
 τὰ δ' ὑπεναντία ὥς εἰρημένα οὕτω σκοπεῖν, ὥσπερ οἱ 18

- ἐν τοῖς λόγοις ἔλεγχοι, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ
 καὶ ὡσαύτως, ὥστε καὶ αὐτὸν ἢ πρὸς ἃ αὐτὸς λέγει ἢ
 19 ὃ ἂν φρόνιμος ὑποβῇται. ὀρθὴ δ' ἐπιτίμησις καὶ ἀλογία
 καὶ μοχθηρία, ὅταν μὴ ἀνάγκης οὕσης μὴθὲν χρήσῃται 20
 τῷ ἀλόγῳ, ὥσπερ Εὐριπίδης τῷ Αἰγεί, ἢ τῇ πονηρίᾳ,
 20 ὥσπερ ἐν Ὁρέστη τοῦ Μενελάου. τὰ μὲν οὖν ἐπιτιμή-
 ματα ἐκ πέντε εἰδῶν φέρουσιν· ἢ γὰρ ὡς ἀδύνατα ἢ ὡς
 ἀλογα ἢ ὡς βλαβερά ἢ ὡς ὑπεναντία ἢ ὡς παρὰ τὴν
 ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν εἰρη-
 * μένων ἀριθμῶν σκεπτέαι, εἰσὶ δὲ δώδεκα. } 25
- 26 πότερον δὲ βελτίων ἢ ἐποποιικὴ μίμησις ἢ ἡ τραγικὴ,
 διαπορήσειεν ἂν τις. εἰ γὰρ ἡ ἥττον φορτικὴ βελτίων,
 τοιαύτη δ' ἢ πρὸς βελτίους θεατὰς ἐστὶν ἀεὶ, λίαν
 δῆλον ὅτι ἡ ἅπαντα μιμουμένη φορτικὴ· ὥς γὰρ οὐκ
 αἰσθανομένων ἂν μὴ αὐτὸς προσθῇ, πολλὴν κίνησιν κι- 30
 νοῦνται, οἷον οἱ φαῦλοι αὐληταὶ κυλιόμενοι, ἂν δίσκον
 δέη μιμεῖσθαι, καὶ ἔλκοντες τὸν κορυφαῖον, ἂν Σκύλλαν
 2 αὐλῶσιν. ἡ μὲν οὖν τραγωδία τοιαύτη ἐστίν, ὡς καὶ οἱ
 πρότερον τοὺς ὑστέρους αὐτῶν ᾤοντο ὑποκριτάς· ὡς
 λίαν γὰρ ὑπερβάλλοντα, πίθκον ὁ Μυνησκος τὸν Καλ-
 λιππίδην ἐκάλει, τοιαύτη δὲ δύο καὶ περὶ Πινδάρου ἦν· 35
 ὡς δ' οὗτοι [δ'] ἔχουσι πρὸς αὐτοὺς, ἢ ὅλη τέχνη πρὸς 1462 a
 τὴν ἐποποιίαν ἔχει· τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικέις
 φασὶν εἶναι, (οἱ) οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ
 τραγικὴν πρὸς φαύλους· εἰ οὖν φορτικὴ χεῖρων δῆλον
 3 ὅτι ἂν εἴη. πρῶτον μὲν οὐ τῆς ποιητικῆς ἢ κατηγορία 5
 ἀλλὰ τῆς ὑποκριτικῆς, ἐπεὶ ἐστὶ περιεργάζεσθαι τοῖς

- σημείοις καὶ ῥαψφδοῦντα, ὅπερ [ἐστὶ] Σωσίστρατος, καὶ διὰδοντα, ὅπερ ἐποίει Μνασίθεος ὁ Ὀπούντιος. εἴτα οὐδὲ κίνησις ἅπαντα ἀποδοκιμαστέα, εἴπερ μηδ' ὄρχησις, ἀλλ' ἡ φαύλων, ὅπερ καὶ Καλλιπιδῆ ἐπε-
- 10 τιμᾶτο καὶ νῦν ἄλλοις, ὥς οὐκ ἐλευθέρας γυναικάς μιμουμένων. ἔτι ἡ τραγωδία καὶ ἄνευ κινήσεως ποιεῖ τὸ αὐτῆς, ὥσπερ ἡ ἐποποιία· διὰ γὰρ τοῦ ἀναγινώσκειν φανερά ὅποια τις ἐστίν. εἰ οὖν ἐστὶ τὰ γ' ἄλλα κρείττων, τοῦτό γε οὐκ ἀναγκαῖον αὐτῇ ὑπάρχειν. ἔπειτα 4
- 15 διότι πάντ' ἔχει ὅσαπερ ἡ ἐποποιία (καὶ γὰρ τῷ μέτρῳ ἔξεστι χρῆσθαι), καὶ ἔτι οὐ μικρὸν μέρος τὴν μουσικὴν καὶ τὰς ὄψεις, δι' ἧς αἱ ἡδοναὶ συνίστανται ἐναργέστατα. εἴτα καὶ τὸ ἐναργὲς ἔχει καὶ ἐν τῇ ἀναγνώσει καὶ ἐπὶ τῶν ἔργων. ἔτι τῷ ἐν ἐλάττωι μήκει τὸ τέλος 5
- 1462 b τῆς μίμησεως εἶναι· τὸ γὰρ ἀθροώτερον ἥδιον ἢ πολλῶ κεκραμένον τῷ χρόνῳ, λέγω δ' οἶον εἴ τις τὸν Οἰδίπου θείῃ [θείῃ] τὸν Σοφοκλέους ἐν ἔπεσιν ὅσοις ἡ Ἰλιάς. ἔτι ἦττον [ἡ] μία μίμησις ἢ τῶν ἐποποιῶν· σημεῖον δέ, 6
- 5 ἐκ γὰρ ὁποιασοῦν μιμήσεως πλείους τραγωδίαί γίνονται· ὥστε ἐὰν μὲν ἓνα μῦθον ποιῶσιν, ἢ βραχέως δεικνύμενον μῦθον φαίνεσθαι, ἢ ἀκολουθοῦντα τῷ τοῦ μέτρου μήκει ὑδαρῇ. * * λέγω δὲ οἶον ἐὰν ἐκ πλείονων πράξεων ^{ἢ ἐκ} ἢ συγκειμένη, ὥσπερ ἡ Ἰλιάς ἔχει πολλὰ τοιαῦτα μέρη ^{ἢ ἐκ} ^{ἢ ἐκ}
- 10 καὶ ἡ Ὀδύσσεια, <δ> καὶ καθ' ἑαυτὰ ἔχει μέγεθος· καὶ τοιαῦτ' ἅττα ποιήματα συνέστηκεν ὥς ἐνδέχεται ἀριστα καὶ ὅτι μάλιστα μᾶς πράξεως μίμησις. εἰ οὖν τούτοις 7 τε διαφέρει πᾶσι καὶ ἔτι τῷ τῆς τέχνης ἔργῳ (δεῖ γὰρ

οὐ τὴν τυχοῦσαν ἡδονὴν ποιεῖν αὐτὰς ἀλλὰ τὴν εἰρη-
μένην), φανερόν ὅτι κρείττων ἂν εἴη μᾶλλον τοῦ τέλους
τυγχάνουσα τῆς ἐποποιίας. 15

- 8 περὶ μὲν οὖν τραγωδίας καὶ ἐποποιίας, καὶ αὐτῶν
καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τί διαφέρει,
καὶ τοῦ εὖ ἢ μὴ τίνες αἰτίαι, καὶ περὶ ἐπιτιμήσεων καὶ
λύσεων, εἰρήσθω τοσαῦτα. * * *







NOTES.

CHAP. I. § 1. ποιητική is often used for the whole range of *productive* action (in contrast with *πρακτική*), but it is also technically limited to the 'making' of poetry. Compare the limitation of 'art,' 'artist,' 'compose,' &c., in English. Its sense here is intermediate; it includes, (as we see from §§ 2 and 5), besides 'Poetry' in our sense of the word, the Arts of Music and even Dancing, to which latter among the Greeks the term 'Art' would be applicable.

ἔτι δὲ καὶ πόσων κ.τ.λ., "the number and nature of the parts (in each species)." The nomin. is ἕκαστον εἶδος, not ποιητική. ποιητική has several εἶδη, such as those mentioned in § 2. Each εἶδος has its μέρη, such as those given in c. vi. (or in another sense in c. xii.), for Tragedy. See εἶδη and μέρη again in distinction, in c. vi. § 2; c. xviii. § 2; c. xxvi. § 3.

§ 2. ἐποποιία (or ἔπος simply) is technically limited to Epic, its distinctive feature being words (ἔπη) unaccompanied by music. Similarly, μέλος stands for lyric poetry, its distinctive feature being the musical accompaniment.

διθυραμβοποιητική, see note on § 10.

μιμήσεις. This word has a wider significance than our word 'imitation.' It includes the reproduction or calling up of the images of things and actions, or even

impressions and feelings. Hence it would include *description*, [cf. Nic. Eth. III. iii. 18, *πολιτείας ὡς Ὅμηρος ἐμιμῆτο*, 'the constitutions described or depicted by Homer,'] and it would also be applicable to Music in virtue of its power of calling up in us, and so in a sense 'imitating,' feelings and emotions of various kinds. [Arist. in Pol. Bk. V. upholds, and Plato, Rep. Bk. III. in the main depreciates, the educational value of Music, chiefly from the point of view of its 'imitative' power, in this extended sense of the word. See esp. Plat. Rep. p. 399 init. and Ar. Pol. Bk. V. (viii.) c. 5. § 21, *ἐν δὲ τοῖς μέλεσιν αὐτοῖς ἐστὶ μιμήματα τῶν ἡθῶν*.] The onomatopæic or 'imitative' theory of the origin of language, would not perhaps have been so undeservedly ridiculed if Bunsen's observation had been borne in mind, that "its imitative nature consists in an artistic imitation, not of *things*, but of the *rational impression* which an object produces by its qualities." In other words, it implies *μίμησις*, rather than mere 'imitation.'

- § 3. *τῷ ἐν ἑτέροις μιμῆσθαι*, 'from the *means* employed in the imitation being different.' The principal 'means' are presently explained to be (1) *ῥυθμός*, (2) *λόγος*, (3) *ἁρμονία*. Hence we distinguish several species of *ποιητική*,—e.g. *αὐλητική*, and instrumental music generally, employs (1) and (3) only; *ὀρχηστική* (1) only, necessarily; *ἐποποιία* (2) only, necessarily, though practically (1) also; *διθύραμβος*, *τραγῳδία*, *κωμῳδία*, &c. all three. *Ἐν* is similarly used to express the means, inf. § 4, § 10 fin.; c. iii. § 1, &c.

τῷ ἑτέρα. This ground of distinction is illustrated in

c. ii., and τῷ ἑτέρῳς κ.τ.λ., in c. iii. The three are referred to again in c. iii. § 2, in the words, ἐν οἷς τε καὶ ἂ καὶ ὅς; and in c. vi. § 7, the six parts of Tragedy are grouped under these three heads.

§ 4. οἱ μὲν...συνηθείας. 'Some as artists, some as *dilettanti*' (Stahr).

ἕτεροι δὲ διὰ τῆς φωνῆς. These words are supposed by Ritter and Donaldson to be a marginal gloss; there being no opposition between διὰ τῆς τέχνης κ.τ.λ. and διὰ τῆς φωνῆς, but (if any) between φωνή (which should in that case be dative) and χρώματα and σχήματα, as different means by which imitation is effected. Such a mixture of constructions however, though confusing here, occurs in Plat. Rep. p. 392 D., ἀπλῇ διηγῇσιν ἢ διὰ μιμήσεως γιγνομένη ἢ δι' ἀμφοτέρων περαίνουσιν. διὰ τῆς φύσεως has been suggested, but without any MS. evidence. It is defended by Hermann, who maintains that *ars*, *usus*, and *natura* (or *indoles*) are rightly enumerated as the several stimulating causes of successful imitation.

§ 5. αὐτῷ δὲ τῷ ῥύθμῳ κ.τ.λ. This seems to refer to the mimetic dances, of which the Spartans were especially fond. The description of a considerable number of these has been preserved. See Muller's Dorians, Bk. IV. c. vi. § 9.

οἱ τῶν ὀρχηστῶν. Ritter understands ῥυθμοί; others have proposed to read ἔνιοι, or οἱ πολλοί.

σχηματιζομένων ῥυθμῶν, 'rhythm expressed in gesture,' or 'rhythmical movements.'

§ 6. ἡ δὲ ἐποποιία...μῆνουν. A very difficult and disputed passage. The generally received interpretation is as follows:—An Epic may be in prose or verse, and in the latter case, either of various metres combined, or, as has hitherto been usual, of one kind of metre only. Otherwise we could not find any one common name to describe (as it is implied ought to be the case) the mimes of Sophron, &c., and the dialogues of Socrates; nor (if we insist on the present practically limited sense of Epic) could the name be applied (as it should be) if iambs or elegiacs were the medium of the imitation (instead of hexameters). Then the author proceeds consistently enough to criticise the habit of distinguishing writers by the metre they employ, rather than by the nature of their subject. (See c. ix. § 2.) And the words πλὴν ἀνθρώποι κ.τ.λ. would seem to imply that Aristotle is maintaining an extension of the term *ἔπος* unusual in popular phraseology, and to be intended to justify such an extension. In short, his point would be that *λόγος*, and not *ῥυθμός* or *ἁρμονία*, is the *essential* means of imitation in Epic, as the very name *ἔπος* implies; and further, more generally, that it is the subject-matter and not the form or metre of a poem, which in all cases determines its character. On this interpretation *λόγοι ψιλοὶ* will of course mean ‘prose,’ as in Ar. Rhet. Bk. III. c. 2. §§ 3, 6. (See further note on *ψιλομετρία*, c. ii. § 3.)

Two main difficulties occur on this interpretation.

(I.) The unusual statement that an Epic may be in prose. But (1) the passage seems to imply that Aristotle is maintaining an unusual position; (2) we must remem-

ber that 'epic' has ceased to convey to us the etymological sense which *ἔπος* in Greek still retained, and which would strictly apply to this extended use of the term; (2) *ποίησις* and *μουσική* had not precisely the same limited meaning as our 'poetry,' so that the question becomes a verbal one. (See note on c. i. § 1.) In fact, Aristotle's theory regards *imitation as the essential feature of all Poetry*. Hence he is led to include under poetry, as in this passage, 'imitative' compositions of all kinds (in the wide sense of *μίμησις* explained in § 1 note) even if in prose, and also *ὑποχρηστική* (§ 5) and *μουσική*, and moreover to exclude from it didactic 'poems' (§ 8), as not being imitative. (See further, c. ix. §§ 2, 9; c. xiii. § 1 note.)

II. Why are the Socratic dialogues and Sophron's mimes classed with epic rather than dramatic poetry? Probably because words (*ἔπη*) are the sole 'means' (see § 3) of imitation in all these cases, and hence *ἔπος*, or *ἔπειρα*, is a fit generic term for all such forms of literature, however otherwise differing.

This interpretation is (with minor variations) supported by Hermann, Vahlen, Stahr, Twining, Ritter, ("nomine *ἔπειρα* ita h. l. usus est ut non tam quotidiani sermonis consuetudinem quam vocis originem respiceret, id quod paulo post excusavit,") Dacier, &c.; and Chateaubriand quotes Fenelon's *Télémaque* as an illustration of the propriety of Aristotle's assertion here (on this interpretation), and claims for his own work *Les Martyrs*, the title of 'epic' on the strength of it.

Another interpretation is given by St. Hilaire and Metastasio, by which Aristotle is made to assert that

metre, but not music, is necessary for Epic, and to exclude the dialogues and mimes from Epic, as though their inclusion would be a *reductio ad impossibile* of the notion that an epic might be in prose. On this interpretation—(1) λόγοι φιλοὶ are taken to mean 'words without musical accompaniment.' Cf. φιλομετρία in this sense in c. ii. § 3; and λόγοι φιλοὶ seems to be so used in Plat. Leg. ii. p. 669 D, ρυθμὸν . . . μέλους χωρὶς, λόγους φιλοὺς εἰς μέτρα τιθέντες. So also Symp. 215 C, ἄνευ ὀργάνων φιλοῖς λόγοις. (2) ἡ must be taken as explanatory rather than adversative, "style sans musique, c'est à dire des vers," is St. Hilaire's translation—[to which Ritter objects (α) the insertion of μόνον before τοῖς λόγοις φιλοῖς, and (β) that of the article before μέτροις].—(3) οὐδὲν γὰρ ἂν . . . μίμησιν must be translated, "For it would not be possible for us to give one common name to," &c., i.e. it would be out of the question to do so.

Obvious objections (besides those drawn from the Greek) to this interpretation are, (1) Would it be worth while to defend at such length a statement so obvious as that epic poetry does not require a musical accompaniment? (2) The sentence πλὴν οἱ ἄνθρωποι κ.τ.λ., seems to have no connexion with the passage.

μέτρων * * τυγχάνουσα. The suggestion of Bernay, to supply ἀνώνυμος here, is approved by Vahlen and Ueberweg.

- § 7. Sophron was father of Xenarchus, and lived at Syracuse, fl. c. 450 B.C. He was the principal writer, and in fact inventor of the mime, a variety of Doric Comedy.

The mime had a serious and philosophic purpose. Plato is said to have greatly admired the mimes of Sophron, to have slept with them under his pillow, and to have read them on his death-bed. It is uncertain whether the few fragments that remain of Sophron are in prose or verse. They seem to be in a sort of rhythmical prose.

συνάπτορες τῷ μέτρῳ, κ.τ.λ., "combining the word *ποιεῖν* with the name of the metre, (not with one indicating the species of the imitation), they speak of elegiac poets and epic poets, not describing poets as distinguished by the kind of imitation they practise, but grouping them together (*κοιῶν*) according to the metre they employ." Comp. again c. ix. §§ 2 and 9.

- § 8. Empedocles of Agrigentum, fl. c. 444 B.C. His chief work was a didactic poem *περὶ φύσεως*, admired and copied by Lucretius. He was called *γῶης*, and seems to have claimed miraculous power. Cf. the legend in Hor. A. P. 465:—

"Deus immortalis haberi

Dum cupit Empedocles, ardentem frigidus Ætnam
Insiluit."

Verse was the medium employed by Pythagoras, Xenophanes, and Parmenides, and philosophers generally, until Zeno 'invented dialectic.' In fact, all the earliest writings, having to be preserved orally when writing materials were unknown or scarce, were naturally written in verse, but were not therefore poetry, according to Aristotle.

- § 9. Chæremón (probably fl. c. 380 B.C.) was a late and

florid tragic poet, sometimes called a comic poet, probably from the large introduction of undignified or ludicrous scenes in his tragedies. Further, it is a question whether his plays were acted, (no mention of his name occurs in the διδασκαλῆαι), or meant to be acted. Ar. Rhet. III. xii. § 2, mentions Chæremon among ποιητὰ ἀναγνωστικοί, 'ἀκριβὴς γὰρ ὥσπερ λογόγραφος.' Not much else is known of his Centaur. Athenæus calls it δράμα πολύμετρον. Aristotle alludes to it again c. xxiv. § 6.

καὶ ποιήτην προσαγορευτέον. A sort of argument *ad hominem*. If poets are to be distinguished according to their metre, what name could be applied to a poet who adopted a mixture of metres? The distinction would fail here, and yet such a writer would certainly be called a poet.

Aldus's conjectural emendation οὐκ ἤδη καὶ (adopted by many subsequent editors, including Hermann,) seems to have arisen from a misunderstanding of the drift of the passage.

- § 10. ῥυθμῷ καὶ μέλει καὶ μέτρῳ. ῥυθμός is a wider term than μέτρον, even in its limited reference to language. Cf. c. iv. § 6, τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἐστί, φανερόν. There may be rhythmical cadence without scansion. This is true generally of English hexameters, and is exemplified by much of the English translation of the Old Testament. ῥυθμός has also a still wider meaning, as defined by Plato, ἡ τῆς κινήσεως τάξις, and is thus applicable (as sup. § 5, and as Ritter explains it here) to dancing.

ἡ τῶν τριῶν ποίησις. Three principal stages may be

traced in the development of the dithyramb, traditionally connected with the names of Archilochus, Arion, and Lasus respectively.

i. Archilochus (c. 700) is said to have 'invented' the dithyramb, a hymn especially reserved for Dionysus as the pæan was for Apollo. Archilochus calls it 'the beautiful song of Dionysus,' and Epicharmus says, 'there is no dithyramb if you drink water.' (Don. Th. G. p. 28.) It was sung apparently by one or more of the *κῶμος*, or band of revellers, to the music of the flute, the rest of the *κῶμος* uttering *αὐτοσχεδιάσματα*, banter, abuse, &c. Further, Archilochus seems to have written his dithyramb in trochaic tetrameters. See inf. c. iv. § 14.

ii. Arion (c. 625, also called the 'inventor' of the dithyramb by Pindar and Herodotus) appears to have combined with the simple dithyramb of Archilochus, another Dionysiac rite, viz. a mimetic or quasi-dramatic kind of dance, called a mime, performed by satyrs, and of great antiquity, especially among the Dorians. (It was imported by Susarion, from Megara to Icaria in Attica.) This new compound rite was Arion's dithyramb, and was directed by a leader (*ἐξάρχων*), the parent of the single actor of Thespis. Three principal points of difference or development, as compared with Archilochus, may be noted—(1) Arion gave the dithyramb a more set form, and even an antiphonal character; (2) He made it choral, the number who danced round the altar being usually 50 [hence *κύκλιοι χοροί*, and Arion's father traditionally called *κυκλεύς*]; (3) He substituted stringed for wind instruments, the *κιθάρα* for the *αὐλός*.

iii. Lasus of Hermione, teacher of Pindar, and contemporary of Simonides (c. 500 B.C.), (1) abandoned the severe antistrophic style, and adopted a more florid style both in rhythm and diction; in fact, the dithyramb in his hands reverted in many respects to its original character of a κῶμος (Don. Th. G. p. 27); (2) these points of reversion included the restoration of the flute, as more suited to accompaniment of a revel; (3) Lasus introduced other subjects than those connected with Dionysus.

Lasus is said to have founded dithyrambic contests at Athens, in which the poet's prize was a tripod, and that of the chorus a bull. Hence Pind. Ol. xiii., σὺν βοηλάτῃ ... Διθυράμβῃ.

ἡ τῶν νόμων. Νόμος was the name given either to the musical air or accompaniment to poetry, or to the poem itself so set to music; more usually to the former. Olympus is said to be the founder (i.e. first systematic improver) of the musical or 'nomic' element of Greek lyric poetry. In Pol. v. (viii.) c. 5. § 16, Ar. says that the μέλη of Olympus τὰς ψυχὰς ποιεῖ ἐνθουσιαστικὰς. He is referred to by Aristoph. Eq. l. 9, and usually in connexion with wind instruments (αὐλοί). Similarly, Terpander was the founder of citharædic, or stringed-instrument nomes. Hence a nome was originally the simplest effort at musical accompaniment, following next on the monotonous recitative of the epic rhapsodists, and perhaps introduced among them for special passages. Later, the name was applied to a solemn hymn or anthem, a sort of Greek 'plain-song,' the severest and purest form of Greek lyric poetry. It

appears never to have been antistrophic, or accompanied by dancing. No specimens of the nome are extant. (Chiefly from Mure's Lit. of Greece, vol. iii.)

CHAP. II. § 1. The second ground of distinction among the species of *ποιητική* (c. i. § 3), viz. the difference in the character of the *objects* imitated, is taken up in this chapter, and is explained to depend upon their being represented as better than, worse than, or the same as, they appear in nature. In other words, writers and artists are divided into idealistic, realistic, and caricaturist, as we might perhaps describe them; and similarly their arts also, so far as such distinctions apply to the arts themselves. The only illustration however given of the distinction as applied to the arts themselves is that of Tragedy and Comedy at the end of the chapter. In § 1 it is argued that since imitation has to do with men acting, and since they must therein display goodness or badness, these being the points by which character is mainly distinguished, we may classify the objects or persons thus imitated by action according to the degree of goodness or badness which they display. *σπουδαῖος*, *φαῦλος*, *ἀρετή*, *κακία*, are difficult words to translate here and elsewhere, having a much wider significance than our words, 'good,' 'bad,' 'virtue,' and 'vice,' and not so exclusively a moral one.

Polygnotus of Thasos was made an Athenian citizen, being a friend of Cimon who subdued Thasos (463 B.C.) He was employed by Cimon to decorate the temple of Theseus, the Stoa Pæcile, &c., and later the Propylæum. He also decorated the temple at Delphi. Most of his subjects were taken from Homer and the

Cyclic poets. In c. vi. § 11, he is called *ἀγαθὸς ἠθογράφος*. Plato held him in similar esteem, and cites him as the chief of painters (Ion, p. 582, fin.)

Pausan, a younger cotemporary of Polygnotus, is but little known. He and Polygnotus however are similarly referred to by Aristotle, in Pol. Bk. V. (viii.) c. v. § 21. The young (he says) are not to see Pausan's pictures, but those of Polygnotus, or any other painter who, like him, is *ἠθικός*. See Aristoph. Achar. 853, *οὐδ' αὖθις αὐτὸ σε σκώψεται Παῦσαν δὲ παντόνηρος*.

Dionysius of Colophon was a cotemporary and imitator of Polygnotus, but was apparently deficient in ideal. He was nicknamed *ἀνθρωπόγραφος*.

Mediæval art would afford obvious illustrations of the distinction here indicated by Aristotle. The first class (*κρείττους*) might be exemplified by several Italian schools in their palmiest days, and perhaps especially by the Venetian; the second (*δμολοῦς*) by many painters of the Dutch school; and the third (*χείρους*) by such debased artists as Breughel, Jan Steen, Jordaens, &c.: to whom might perhaps be added the Italian 'naturalisti' of the seventeenth century, Caravaggio, Spagnoletto, Salvator Rosa, &c.

§ 2. τῶν λεχθεισῶν ἐκάστη μίμησεν. This refers to those mentioned in c. i. § 2, as appears from what follows.

§ 3. See Pol. Bk. V. *passim*, for Aristotle's theory of the moral influence of music; and Plat. Rep. pp. 401—3. On the ground of this influence music would be said to be 'imitative' of the moral states which it excites. See note on *μίμησις*, sup. c. i. § 2.

λόγους δὲ καὶ τὴν ψιλομετρίαν, i.e. prose, and verse unaccompanied by music or singing. [Comp. ψιλὴν μουσικὴν, in Ar. Pol. v. (viii.) c. 5. § 11, in the sense of music unaccompanied by words.] Consequently, λόγοι καὶ ψιλομετρία will (as Ritter points out) embrace the whole sphere of ἐποποιία, prose and verse, in the wide sense contended for in c. i. § 6. To this agree the illustrations which follow, which include more than 'epic' in the restricted modern sense.

Κλεοφῶν. There was a tragic poet of this name, of whom but little is known. Suidas gives the names of ten of his plays. The reference however would seem to be to an epic poet. Cleophon is quoted as an instance of commonplace in style (ταπεινὴ λέξις), infr. c. xxii. § 1; and similarly in the Rhet. iii. 7. § 2.

Ἠγήμων. A poet of the Old Comedy, though better known for his parodies. His parody of the Gigantomachia was being acted when the news came of the loss of the Sicilian expedition, and the audience suppressed their feelings and heard it out.

Νικαχάρης. There was a poet of the Old Comedy of this name. The Deliad, (though no such title occurs among the known plays of that poet,) was probably a parody on the Delians, a luxurious and effeminate race. Δελιάδα (the 'Poltrooniad') has been suggested *e conj.*

§ 4. ὥσπερ * * γὰρ. The text is obviously corrupt, and the examples given do not at all explain themselves in reference to the classes of poetry to be illustrated. Ritter supposes ὥσπερ . . . ἂν τις to be an interpola-

tion. The conjectural text usually received is *ῥοπερ Πέρσας καὶ Κυκλώπας Τίμοθεος καὶ Φιλόξενος*. In the original, Aristotle probably omitted to give illustrations, and the confusion in the text has arisen from clumsy attempts to supply the defect.

Τίμοθεος. A great writer of nomes and dithyrambs. The "Persæ" was his best known work. His style was florid, and his metaphors violent, (see note inf. c. xxi. § 6). He was a great innovator, at first unpopular, afterwards very popular; but when once in the height of his popularity, he was defeated by a pupil of Πολύειδος, Stratoniceus consoled him by the observation, *αὐτὸς μὲν (Πολύειδος) ψηφίσματα ποιεῖ, Τίμοθεος δὲ νόμους*. Dion. Hal. traces the corruption of the pure and severe lyric poetry of Greece to Timotheus and Philoxenus, and Plutarch similarly stigmatizes them as corrupters of the good old music. (Twining.)

Φιλόξενος. Philoxenus, of Cythera, was imprisoned by Dionysius the Elder, whom he refused to flatter, and indeed is said to have satirized in the 'Cyclops' referred to in the text. He is referred to again as author of a dithyrambic poem entitled *Μυσολ*, (*var. lect.*) in Pol. Bk. V. (viii.) c. vii. § 9.

ἐν αὐτῇ [al. *ταύτῃ*] *τῇ διαφορᾷ κ.τ.λ.* A similar distinction among Tragedians themselves is made in c. xxv. § 6.

CHAP. III. § 1. *ἐν τοῖς αὐτοῖς καὶ τὰ αὐτά*. These words refer respectively to the two grounds of distinction already discussed in c. i. and ii. The *means* and the *character*

of the object of the imitation may be the same, and yet a further distinction may arise in the manner. This is now discussed, and is explained to refer to the employment of *narration*, as in epic, or *acted representation*, as in dramatic poetry.

ἀπαγγέλλοντα. Cf. Plat. Rep. p. 392, &c., where διήγησις is contrasted with μίμησις, and is equivalent to ἀπαγγελία, h.l. and inf. c. v. § 4. Plato Rep. (p. 394 med.) makes a threefold distinction, ἀπλῇ μίμησις (drama), ἀπλῇ διήγησις, or δι' ἀπαγγελίας αὐτοῦ τοῦ ποιητοῦ (dithyramb), and δι' ἀμφοτέρων, a combination of both (epic). Aristotle h. l. regards the two latter as subdivisions of the narrative genus—ἡ ἑτέρον τι γιγνόμενον referring to the occasional dropping of the poet's personality, and the introduction of other characters speaking in the first person—(illustrated at length by Plato from Homer, Rep. p. 392 D—394 A)—as usually in Epic; ἡ ὡς τὸν αὐτὸν κ.τ.λ., referring to the possible case of the poet speaking in his own person only throughout the poem, of which Plato, though apparently with some hesitation, gives dithyramb as an example (εὐροῖς δ' ἂν αὐτὴν μάλιστα πού ἐν τοῖς διθυράμβοις). To indicate this more clearly as the classification intended by the writer (so also Ritter and Vahlen), the brackets have been inserted in the text. The following ἡ instead of ὅτε δὲ is confusing, but Vahlen quotes several similar instances. We might compare the confusion in c. i. § 4, (see note).

ἔσπερ' Ὀμηρος. Homer is specially praised in c. xxiv. § 7, for keeping his own personality so much in the background.

§ 2. *σπουδαίους*, 'elevated,' or 'dignified,' = ἄλκιος σπουδῆς, 'person of grave' (Piccolomini); one form or ground of which dignity would be moral goodness. See further, note sup. c. ii. § 1; and c. xv., where it is stated that in Tragedy the *ἥθη* must be *χρηστά*.

§ 3. *ἀντιπολιεύουσαι . . . οἱ Δωριεῖς*. This claim will be found discussed at length by Don. Th. Gr. Part I. c. ii. Ritter (with whom Stahr agrees) considers this whole § as an interpolation.

οἱ τε ἐνταῦθα, i.e. Megara in Peloponnese, in contrast with Hyblæan Megara in Sicily.

Ἐπίχαρμος. Epicharmus, born at Cos 540 B.C., lived chiefly at Syracuse at the Court of Hiero, after the destruction of Megara in Sicily. Comedy at Megara was a sort of low buffoonery, into which Epicharmus and Phormis (see c. v. § 3) introduced a regular plot, and so 'invented' Comedy properly so-called. Their Comedies seem to have been a sort of burlesque or travestie of heroic incidents. Epicharmus was a Pythagorean philosopher, and he superadded to the buffoonery of the old Megarian Comedy sententious Pythagorean maxims. (Comp. what is said of Sophron's mimes in note on c. i. § 7).

Χίωνιδου. Chionides was an Athenian Old-Comedy poet, called by Suidas *πρωταγωνίστης τῆς ἀρχαίας κωμῶδίας*, fl. c. 470 B.C. Though Susarion and many other 'comic' poets preceded him, he was the first to give Comedy the form found in Aristophanes, &c. In fact, he did much the same for Comedy at Athens as Epi-

charmus (see last note) did at Megara. From the testimony of Suidas, (see Ritter's note) the statement in the text, πολλὰ πρότερος ἦν, appears to be untrue.

Μάγνητος. Magnes (fl. c. 450 B.C.) is the earliest comic poet of whom victories are recorded. See Aristoph. Eq. 520—525, where, in the apologetic Parados of the play, he notices the falling popularity of Magnes in his old age, *ὅτε τοῦ σκώπτειν ἀπελείφθη*. Aristophanes prided himself on not pandering to the taste for low buffoonery, and sometimes suffered for it in popularity, as he says that Magnes had done.

ἐνιοὶ τῶν ἐν Πελοποννήσῳ. Probably in allusion to the claim of the Sicyonians. See Herodotus, B. v. c. 67. Themistius (c. 380 A.D.) says that "the Sicyonians were the inventors of Tragedy, and the Athenians its finishers." "By transferring the Bacchic chorus to the celebration of other heroes, they made a step even beyond Arion towards the introduction of dramatic poetry properly so called." Don. Th. Gr. Part I. c. ii. (fin.)

οὗτοι μὲν... Ἀθηναῖοι δέ. Formerly Vahlen read (with all other Edd.) *αὐτοὶ* and *Ἀθηναῖους*. He assigns no reason for the present change, which seems purely conjectural.

ὡς κωμῶδους κ.τ.λ. The true derivation, in fact, is *κῶμος*, and not *κωμή*. The derivation objected to imagined the name *κωμῳδία* to have arisen in the same way as the term 'pagan' in reference to obsolete and discredited forms of religion.

CHAP. IV. § 1. **αὗται φυσικαί.** The two 'natural' reasons are, (1) that imitation is an *innate propensity* in man;

and (2) that all men *derive pleasure* from imitation, and that even when the imitation is of things painful or repulsive. This is further accounted for on two grounds—(1) imitation conveys knowledge or information about the objects imitated; and (2) it affords a display of skill; from both of which circumstances pleasure would be derived.

Don., Th. Gr. Part I. c. i. (init.) suggests that the origin of the imitative arts should be sought not so much in 'the love of imitation,' as in the desire to express the abstract in the concrete, the 'striving after objectivity,' the wish to render the conceivable perceivable, which is the ordinary characteristic of all uneducated minds. He adds, that the inhabitants of southern Europe in particular have always shewn a singular impatience of pure thought, and have constantly striven to represent under human forms the subjects of their contemplations. Hence the development of anthropomorphism and idolatry in religion, the plastic and dramatic arts, &c.

§ 2. σύμφυτον τοῖς ἀνθρώποις ἐκ παίδων ἐστὶ. Cf. Wordsworth, Ode to Immortality, vii.—

"As if his whole vocation
Were endless imitation."

§ 4. ἐπὶ βραχύ, 'in a superficial and slight degree.' The multitude do not dwell upon knowledge, and 'inwardly digest it,' like the philosopher. Consequently, the ready and superficial knowledge conveyed by the imitation of things is just what suits them.

§ 5. συμβαίνει θεωροῦντας κ.τ.λ. Lord Byron, in one of

his letters, says, "You know I know nothing of painting, and detest it, unless it reminds me of something I have seen, or think it possible to see."

οὐχὶ μίμημα. So MSS.; Hermann *e conj.* reads *οὐχ ἢ μίμημα*, and Ritter proposes *οὐχὶ μίμημα ἢ μίμημα*.

§ 6. τὰ γὰρ μέτρα ὅτι μόρια κ.τ.λ., see note on c. i. § 10.

ἐξ ἀρχῆς πεφυκότες κ.τ.λ., "men who belonged to the earliest times, and who especially advanced them [viz. τὸ μιμεῖσθαι καὶ τὴν ἁρμονίαν καὶ τὸν ρυθμόν] little by little, developed Poetry out of extemporaneous efforts." The absence of the article with *πεφυκότες*, gives the force, as Ritter explains it, of "homines quidam qui inter primos mortales fuere," instead of 'primi mortales.' For καὶ αὐτὰ some Edd. read *e conj.* πρὸς αὐτά.

§ 7. κατὰ τὰ οἰκεῖα ἦθη, 'according to the peculiar characters of the writers,' and also, perhaps, as Ritter suggests, of those who formed the subjects of the writings.

ψόγους. 'Satires,' or poems (at first extempore, afterwards in set form) reprobating bad men and vice when these were the subjects of imitation, just as panegyrics (*ἐγκώμια*) extolled good men and virtue, when these were the subjects, and *ᾠμοί* celebrated the deeds of gods and heroes.

ᾠμούς. Originally a generic term for any lyric composition. Later it was applied specially to the odes sung by the chorus standing round the altar during sacrifice. In this sense Stesichorus is said by Clem. Alex. to have 'invented' (i.e., as elsewhere, to have

perfected in reference to some definite form) the hymn. [Mure's Lit. Greece, vol. iii. pp. 60, &c.]

ἐγκώμια. Originally an ode sung at the Comus, or village revel, and later, at any joyous or triumphant procession. [Mure, Lit. Gr. iii. p. 111.] Technically, it was applied to odes panegyric of great men. See Plat. Rep. 607 A., *ὕμνους θεοῖς καὶ ἐγκώμια τοῖς ἀγαθοῖς*. Cf. Arist. Nic. Eth. Bk. I. c. xii. § 6, where he makes a further distinction that *ἐγκώμιον* applies specially to virtuous acts, and *ἐπαινος* to virtuous habits.

§ 8. *τοιούτων ποίημα*, i.e. 'of the lighter or satirical species,' as opposed to *τὰ σπουδαῖα* in next §.

ἐκείνου δ' Μαργίτης. Aristotle h. l. accepts without comment the traditional Homeric authorship of the Margites. This seems to have been generally held until it was called in question by the Alexandrian grammarians. Ritter punctuates thus,—*ἐκείνου δ' Μαργίτης, καὶ τὰ τοιαῦτα ἐν οἷς καὶ τὸ ἄρμόδιον κ.τ.λ.*, to indicate that the Iambic metre is not intended to be attributed to the Margites, for (1) Iambics, even if genuine in the Marg., were only occasionally interspersed with the Hexameters which were the prevailing metre; and (2) Iambics are said presently to be appropriate to satire (*ψόγον*), whereas Homer in the Margites was not satirical but humorous (§ 9).

κατὰ τὸ ἔρμωτον. Aldus (who is followed by Hermann and Ritter) *e conj.* reads *καὶ τὸ ἔρμωτον*. With the statement in the text comp. inf. § 14.

ἰάμβιζον ἀλλήλους. Aristotle implies that *ἱάμβος* is

derived from *λάπτω* in the sense of *jacio*; hence *ἔαμβος* = *id quod jacitur, maledictum, &c.* (Ritter.)

- § 9. *μόνος γὰρ κ.τ.λ.*, 'not only from the solitary excellence of his poems, but also from the dramatic character he imparted to them.' See this further insisted on in c. xxiv. § 7.

οὐ ψόγον ἀλλὰ τὸ γελοῖον, 'substituting ridicule for invective' (Donaldson), and thereby indicating the outlines of Comedy.

ὥσπερ Ἰλιάς . . . τραγῳδίας. Comp. Plat. Rep. Bk. x. p. 598 D, *ἐπισκεπτέον τήν τε τραγῳδίαν καὶ τὸν ἡγεμόνα αὐτῆς Ὅμηρον*, and 595 D, *ἔοικε μὲν γὰρ (scil. Ὅμηρος) τῶν καλῶν ἀπάντων τούτων τῶν τραγικῶν πρῶτος διδάσκαλός τε καὶ ἡγεμὼν γενέσθαι*.

- § 10. *οἱ μὲν . . . οἱ δὲ . . .*, corresponding to the *εὐτελέστεροι* and *σεμνότεροι* respectively of § 7.

ταῦτα ἐκείνων. *ταῦτα* refers to *κωμῳδία* and *τραγῳδία*, and *ἐκείνων* to *ἄμβοι* and *ἔπη*. The superiority of Tragedy over Epic here asserted, is discussed at length in c. xxvi. *σχήματα* h. l. are 'species' or 'forms.' Cf. next ch. § 2.

- § 11. *εἶδесιν*. This does not seem to refer to 'constituent parts' (so Donaldson), but 'several species.' [See note on *εἶδη* and *μόρια* c. i. § 1.] The question reserved is whether fresh species of Tragedy might not be developed surpassing its present form, though perhaps perfect of its kind, (*ἐπεὶ ἔσχε τὴν αὐτῆς φύσιν*, § 12,) as much as this surpasses the stages of extemporaneous efforts, dithyramb, &c., out of which it grew. Certainly later develop-

ments of Tragedy, (whatever their relative merits as compared with that known to Aristotle,) differ from it sufficiently to be considered as 'a fresh species,' and justify the sagacious hint thrown out in the text.

κρίνεται ἢ ναι. Vahlen in his latest edition follows the MSS., though the text is evidently corrupt. In his former edition he read *ε conj. αὐτό τε καθ' αὐτὸ [δ] κρίνεται εἶναι*. He now suggests, as the simplest emendation, to read *κρίναι* for *κρίνεται*, supposing *ἢ ναι* to have been a conjectural correction for the corrupt *κρίνεται*, which has crept into the text side by side with it.

- § 12. *ἐξαρχόντων τὸν διθύραμβον*. See note on c. i. § 10. The *ἐξάρχων* of the dithyrambic hymn formed the link between lyric and dramatic poetry, and marked the transition from chorus to actor. It may perhaps be questioned, however, whether this technical sense of *ἐξάρχων* is prominent in the text.

προαγόντων . . . αὐτῆς, 'people advancing it, (or introducing improvements into it), as far as any portion of it from time to time became manifest;' i.e. step by step, as improvements manifested themselves, they were adopted. *αὐτῆς* refers to *τραγωδία*, which from the beginning of § 11 has been the main subject, *κωμῳδία* being introduced, as it were, *en passant*, and again dropped until the next chapter. These successive stages cannot be traced with the same clearness in Comedy: see next ch. § 2.

ἐπεὶ ἔσχε τὴν αὐτῆς φύσιν, 'when it acquired its natural form.'

§ 13. τὸν λόγον πρωταγωνιστὴν παρεσκεύασεν. This apparently means, 'made the dialogue the principal part.' (So St. Hilaire, Stahr, Donaldson, &c.) Ritter translates 'actorem primarum partium instruxit,' (similarly Hermann) quoting, for this strange use of abstract for concrete, Aristophanes' use of δίκαιος λόγος for *justus orator* in the *Nubes*. Besides (1) the harshness of this expression, we may object (2) the position of the article; (3) that the distinction between the πρωταγωνίστης and δευτεραγωνίστης was not so important, or so marked, as to deserve enumeration as a third improvement introduced by Æschylus, distinct from the introduction of two actors already mentioned; and (4) if it were, that it should have been mentioned before, and not after, τὰ τοῦ χοροῦ ἡλάττωσε, and in conjunction with the introduction of the second actor.

τὰ τοῦ χοροῦ ἡλάττωσε. Aristophanes, *Aves*, 786, ridicules the excessive length of the original tragic choruses.

§ 14. τὸ μέγεθος . . . ὁψὲ ἀπεσεμνύθη. "In respect of its magnitude . . . it was long in attaining to full dignity." ἀπὸ in composition here may either denote completeness (as in ἀπέχω, ἀποπληρώω, &c.), or perhaps, as Ritter suggests, the *removal* of the undignified element. Or we might perhaps better take μέγεθος as a *nomin.* (corresponding with τό τε μέτρον in the next sentence); in which case the verb ἀπεσεμνύθη, primarily applicable to λέξεις γελοίας, is united by a sort of *zeugma* to μικρῶν μύθων. The importance of a certain μέγεθος in the plot is discussed at length in c. vii.

λέξεως γελοίας. Even in Æschylus and Sophocles, and still more in Euripides, there is a tragi-comic, or at any rate a very undignified, character in many passages, especially in dialogue and altercation, e.g. Creon Ismene and Antigone in Soph. Antig.; still more the Φύλαξ in the same play. Again, the dispute between Teucer and Menelaus in Sophocles' Ajax, and the Falstaff-like cowardice of Ulysses in the same play (especially 77—88); also the altercation between Pheres and Admetus, and the guttling of Hercules, in Euripides' Alcestis, (lines 710, 760, &c.). (See Twining, i. p. 300, &c., for further illustrations.) Dr. Johnson notes, and defends as true to nature, the same admixture of a comic element with Tragedy in Shakspeare (Pref. p. 84, &c.). Doubtless too such an admixture may be judiciously employed to heighten tragic effect by contrast. The Satyric Drama is said to have been called for by the popular demand for something more entertaining than tragedy, 'ὅψ' ἀποσεμνυνθεῖσα' afforded.

ἐκ τετραμέτρου λαμβεῖον ἐγένετο. The text does not necessarily imply a sudden introduction of iambic for trochaic metre, the substitution being in fact gradual. Ritter remarks that the Persæ, the oldest existing tragedy, has a large number of trochaic tetrameters in the dialogue. (In fact, they compose more than one-tenth of the whole play, and about one-fifth of the dialogue in the play.) In most plays some are found, and especially in Euripides, with the curious exception of his Cyclops, which contains none (Twining). See further remarks on the contrast between hexametral, trochaic, and iambic metres in c. xxiv. § 5; and Rhet. iii. 8.

ἐξάμετρα. There is no need to read *τετράμετρα*, as has been proposed *e conj.*, and without any authority. Hexameter, being the epic metre, (see above, § 9), might conceivably have been continued in Tragedy. See *Rhet.* iii. 8. § 4: ὁ μὲν ἡρώος σεμνὸς καὶ οὐ λεκτικὸς καὶ ἀρμονίας δεόμενος· ὁ δὲ ἱαμβὸς αὐτὴ ἐστὶν ἡ λέξις ἡ τῶν πολλῶν διὰ μάλιστα πάντων τῶν μέτρων ἱαμβεῖα φθέγονται λέγοντες.

ἐκβαίνοντες τῆς λεκτικῆς ἀρμονίας. "Communis sermonis modulationem excedentes" (Ritter); "quum recedimus e modulatione sermonis communis," (Hermann); "departing from the flow of ordinary conversation;" i.e. we can scarcely utter hexameters without being conscious of it. This is not so with iambics.

ἐπεισοδίων. *ἐπεισόδιον* is applied to (1) the intermediate parts (dialogue, &c.,) between the choric odes (cf. c. xii. § 2); (2) the varying incidents by which the bare and essential outline of a legend is filled in according to the poet's fancy; the means by which *μικροὶ μῦθοι* were expanded to a fitting *μέγεθος*; (see this process described further in c. xvii. §§ 3—5). (3.) Episode, i.e. more or less adventitious matter (cf. c. ix. § 10); a meaning arising naturally from the fact that in the earlier tragedies the actors' parts (see (1) above) were quite subordinate to the choric songs. In the later the reverse was the case, but the two were frequently irrelevant to one another.

CHAP. V. § 1. *φauλοτέρων*, 'of inferior men,' corresponding with *εὐτελέστεροι* in c. iv. § 7, to which *ὥσπερ εἴποι μιν* refers. Cf. also c. ii. § 4, fin.

ἀλλὰ τοῦ αἰσχροῦ ἐστὶ τὸ γελοῖον μόριον. 'but the ridiculous forms part of (or is an element in) the turpitude [imitated by Comedy].' St. Hilaire comments:—"Distinction profonde et essentielle. Si le vice que le poète représente est par trop odieux, ce n'est plus un comédie qu'il fait; c'est un tragédie ou un mélodrame." He proceeds to point out that, as in the character of *Tartuffe*, vice too may form a very large element in the character held up to ridicule, but that none but first-rate artists could handle successfully so difficult a combination. In fact, such characters are not the regular types, but rather exceptional *tours de force* in Comedy. As Aristotle says in a similar case (c. xxiv. § 10), ὡς οὐκ ἂν ἦν ἀνεκτὰ δῆλον ἂν γένοιτο, εἰ αὐτὰ φαῦλος ποιήτης ποιήσειεν. See also note on c. xiii. § 5. αἰσχρὸν of course includes physical as well as moral deformity. Cf. *Ar. Nic. Eth. Bk. I. c. viii. § 16, &c.*

ἀμάρτημα . . . ἀνώδυνον καὶ οὐ φθαρτικόν. ἀμάρτημα is also the especial subject for Tragedy (see c. xiii. §§ 3, 4); but in that case without the qualifying condition, ἀνώδυνον καὶ οὐ φθαρτικόν.

τὸ γελοῖον πρόσωπον. The comic masks were an important element in the γελοῖον of Greek Comedy. (Comp. *Aristophanes passim.*)

- § 2. διὰ τὸ μὴ σπουδάζεσθαι, "from not having serious attention paid to it." Contrast, in the case of Tragedy, what is said c. iv. § 12, fin.

χορὸν κομφῶν ὀψέ ποτε κ.τ.λ. χορὸν διδόναι was the technical term employed when the Archon imposed

the *λειτουργία* of providing the poet with a chorus (*χορηγία*) upon some wealthy citizen. Cratinus is said to have been the first to receive such assistance, but then only as an exceptional favour.

οἱ λεγόμενοι αὐτῆς ποιηταὶ μνημονεύονται, "those who have the title of comic poets (i.e. *κωμφοδοποιοί*) are recorded." The existence of the title *κωμφοδοποιοὺς* implied that *κωμψδία* had acquired a set form (*σχήματα*), in contrast with its former irregular and autoschediastic character. Cf. c. iv. § 12.

§ 3. *πρόλογος*. Hermann *e conj.*, and without any MS. evidence, reads *λόγους*. Ritter defends the change on the following grounds—(1) why should *πρόλογοι* alone be mentioned, and not *ἐξοδοί*, and *ἐπεισόδια*? (see c. xii.). (2) *πρόλογος* is nowhere explained, or even mentioned in the treatise, and hence would require explanation here—Ritter rejecting c. xii. as spurious—[but as Ritter supposes that the treatise is largely mutilated, such an explanation may have been lost]. (3) *πρόλογος* would refer to an internal division, *πρόσωπα* and *πλήθος ὑποκριτῶν* to external features of Comedy. Ritter further explains *λόγους* as 'dialogue,' which would result from the introduction of a *single* actor, as in Tragedy (Thespis), and would therefore naturally be mentioned here just before the further development of *πλήθη ὑποκριτῶν*.

But though *πρόλογος* in its later technical sense (as in Roman Comedy, &c.), did not exist in Greek Comedy or Tragedy, the name seems to have been applied to the introduction of the subject of the play by the *single actor*

addressing the chorus, as *ῥῆσις* was applied to the subsequent dialogue between the actor and chorus. In this sense apparently Thespis is said by Themistius to have invented *πρόλογον καὶ ῥῆσιν*. (See Don. Th. Gr. Part I. c. iii. p. 48, sixth edition). Also, if we may trust c. xii., the term was retained for the first portion of a tragedy. See also Rhet. III. c. xiv. init.

μύθους, 'plots,' as *passim* in later chapters, defined in c. vi. § 6, ἡ σύνθεσις τῶν πραγμάτων. See note sup. on Epicharmus, c. iii. § 3.

Φόρμις. *Phormis*, or *Phormus* (Athenæus and Suidas) is little known except as associated with Epicharmus. Suidas says he first introduced long robes for actors and purple dyed skins (probably drapery or hangings) on the stage. From the names of eight of his plays which are preserved they would seem to be (like those of Epicharmus) mythological.

Κράτης. *Crates* was a younger cotemporary of *Cratinus*, c. 450 B.C. He chose subjects suited for general character-descriptions (*καθόλου ποιεῖν*), as the titles of some of his works would imply. *Aristophanes Eq.*, 536—540 (acted 424 B.C., when *Crates* was apparently dead) represents him as clever and original (*ἀσταιότατος ἐπινοίας*) and as varying in his popularity (*τοτεῖ μὲν πίπτων, τοτεῖ δὲ οὐχί*). He excelled in broad fun, and was the first Athenian comedian to follow *Epicharmus* in bringing drunken persons on the stage, which in the New Comedy was a common practice. (Smith Dict. s. v. *Crates*).

ἀφένοντος τῆς λαμβικῆς ιδέας, 'abandoning the line of

personal invective,' or, 'the vituperative type.' Cf. the explanation of *λαμβεῖον* given by Aristotle in c. iv. § 8. Vahlen suggests Aristophanes' Eq., as a good type of a comedy *λαμβικῆς ἰδέας* in the sense of this passage.

- § 4. *Ἡ μὲν οὖν ἐποποιία.* Some portion of the original is probably lost here, if we consider (1) the obvious imperfection of the discussion of *καμφοδία*; (2) the abruptness of the transition to a different subject; (3) references made by Aristotle in the Rhetoric to his discussion *περὶ τοῦ γελοίου* in the Poetics, in terms inapplicable to this chapter as it stands, or to anything else in our present treatise. (See Rhet. Bk. I., c. 11. § 29, and especially Bk. III. c. 18. § 7, *εἴρηται πόσα εἶδη γελοίων ἐστὶν ἐν τοῖς περὶ ποιητικῆς.*)

μέχρι μόνου μέτρου μέγαλον. The MSS. exhibit no variation here. Most commentators have either rejected these words as an interpolation which has arisen from a marginal note (so Ritter, Donaldson, Stahr), or have conjecturally emended them in various ways, e.g. *μέχρι μόνου μέτρου μετὰ λόγου* (Aldus), *καὶ λόγου* (Hermann). If *μέτρον* be taken in its usual sense of metre, the words are scarcely intelligible, and so far as they are so, they are inconsistent with what follows. Vahlen and others propose to take *μέτρον* in its original sense of measure, or length ("spatium magnum sive fines ampli"), and justify this by a reference to the statements as to the *μέγεθος* required in Tragedy, which occur in c. iv. § 14; c. vii. § 4, &c. But it is scarcely conceivable that *μέτρον* itself should be used almost immediately afterwards in quite a different sense. The statement *ἐπο-*

ποιία τραγωδία ἡκολούθησε has also caused a difficulty. It has been proposed, either to take ἡκολούθησε as = 'accompanies' or 'agrees with' (so Vahlen); or to interchange the words ἐποποιία and τραγωδία. Perhaps however the order of words in the text is adopted because Tragedy is regarded as the *highest type* of that branch of Art in which both itself and Epic are included. [See c. iv. § 10.]

ἀπαγγελίαν, see note on ἀπαγγέλοντα, sup. c. iii. § 1.

τῷ μήκει, 'ambitus actionis,' (Vahlen). It is equivalent to the fuller expression τῆς συστάσεως τὸ μῆκος in c. xxiv. § 3. The length of the action represented, not the length of the poem itself, is referred to. This is the celebrated passage on which the doctrine of the 'Unity of Time' has been founded. See further Schlegel's 9th Lecture, 'On the Dramatic Unities,' extracts from which are translated in Don. Th. Gr. Here we need only observe—

(i.) This is evidently an *obiter dictum*, one out of several points of contrast rapidly enumerated between epic and tragic poetry, and therefore not to be exalted into a formal canon of criticism, as though it were one of the keystones of Aristotle's theory of dramatic art.

(ii.) The statement is a rough and general one (ὅτι μάλιστα πειρᾶται), and so far there is this obvious point of contrast between epic and dramatic poetry; and further, the limit suggested (μία περίοδος ἡλίου) is altogether empirical. Taking the passage thus, and not treating it (as has often been done, and chiefly by French writers, both in theory and practice) as a fundamental and inflexible

law of dramatic art, it affords us a convenient practical maxim by which we may avoid two opposite extremes:— (1) rigid conformity between the length of the representation and that of the action represented; (2) extravagant disregard of all relation between them. The *former* would be, as Metastasio says, “*confondere il vero col verisimile*,” and would hopelessly cramp dramatic art. Moreover it would serve no purpose; for, as Dr. Johnson says, [Pref. to Shakspeare, p. 97]: “The spectators know from first to last that the stage is only a stage, and the players only players;” or, if it did, it would generally produce pain and disgust in proportion to the height of the tragic effect. [See sup. c. iv. § 3.] The *latter* would weaken or altogether destroy all effect of reality in the scenes represented. A reasonable degree of *vraisemblance* is necessary, but no more; and from the nature of this case, this does not admit of rigid definition.

(iii.) A further caution against attaching undue importance to this passage is found in the very loose observance of the supposed canon in practice. We may be sure that Aristotle would never have dogmatically set up such a rigid canon as he has been supposed to have done in this passage, without a word in reference to the divergence between his own dictum and the practice of the great masters of dramatic art in Greece, e.g. (*inter alia*) *Æsch.* Eum., Agam., Pers.; *Soph.* CEd. Col., CEd. Rex., Trach., El.; *Eurip.* Iph. Aul., Androm., &c.; six or seven plays of Aristophanes; and Plautus and Terence, *passim*.

Compare further, c. xvii. § 5; c. xviii. § 4; c. xxiv. § 3.

ἡ δὲ ἐκποικίλα ἀόριστος τῷ χρόνῳ. This is not incon-

sistent with unity of plot, as is pointed out in c. viii., and c. xiii. § 4, &c.

τὸ πρῶτον ὁμοίως κ.τ.λ., either in its dithyrambic or rhapsodic stage, or in the transition from that state to Tragedy proper, 'ἐπεὶ ἔσχε τὴν αὐτῆς φύσιν.'

§ 5. Μέρη δ' ἐστὶ τὰ μὲν ταῦτα κ.τ.λ. This is further explained in c. xxiv. § 1.

CHAP. VI. § 1. ὑατερον ἐροῦμεν. This promise is not fulfilled as regards Comedy, and very imperfectly as regards Epic. (See note sup. on last ch. § 4.)

§ 2. ἔστιν οὖν τραγῳδία κ.τ.λ. In this celebrated Definition of Tragedy, the following are the chief points calling for discussion:—

(1.) Aristotle's conception of φόβος and ἔλεος, and the reason for their selection and combination here.

(2.) What is intended by τοιούτων παθημάτων?

(3.) What is the precise meaning of κάθαρσις?

(1.) The following passages from the Rhetoric explain Aristotle's notion of φόβος and ἔλεος, and their close connexion with one another. In Rhet. ii. 8, § 2, it is said that pity is felt for those who suffer unworthily, when we ourselves, and those dear to us, seem liable to similar suffering. Hence, Aristotle adds, there are two classes who cannot feel pity, οἱ παντελῶς ἀπολωλότες, and οἱ ὑπερευδαιμονεῖν οἰομενοί; the former, having suffered the worst, have nothing more to fear, and the latter feel so secure that they do not fear anything. In both cases pity is rendered impossible from the absence of fear. Again, in Rhet. ii. 5, § 12, ὥς δὲ ἀπλῶς εἰπεῖν, φοβερά ἐστὶν ὅσα ἐφ' ἐτέρων γιγνόμενα ἢ μέλλοντα ἐλε-

εινὰ ἔστιν. So in Rhet., ii. 9, §§ 1, 3, *νέμεσις* and *φθόνος*,—which are annoyance at the *prosperity* (under different circumstances) of others, as *ἔλεος* is pity for their *adversity*,—pass into *φόβος* when such prosperity may portend calamity for ourselves; and the feeling of *νέμεσις* is the most complete opposite to that of *ἔλεος*. Again, fear and terror are distinguished by Aristotle. The latter is so overwhelming as to thrust out all thought of any danger for ourselves, and by consequence is *incompatible with pity*, τὸ γὰρ δεινὸν ἕτερον τοῦ ἐλεεινοῦ καὶ ἐκκρουστικὸν τοῦ ἐλέου. Rhet. ii. 8, § 12. Or again, a calamity falling on the guilty might be *δεινόν*, and in that case we should not feel *ἔλεος* or *φόβος*, but rather (as explained in c. xvii.) *φιλανθρωπία*.

We may judge then that *φόβος* in this Definition means fear, and not terror, (this question among others having been raised), and that these two feelings are here selected (1) from their natural and necessary relation to human suffering, and consequently to the subjects of Tragedy; (2) from their close and intimate connexion with one another, so much so, that pity cannot be felt without fear, (though the *vice versa* would not of course follow); and (3) as being typical of a class or family of feelings indicated in *τοιούτων παθημάτων*.

(2.) What are *τοιούτων παθημάτων*? Here it is necessary to guard against two not uncommon mistranslations, or misquotations of this part of Aristotle's Definition. (1.) Aristotle does not say "*the passions*," '*les passions*,' as Corneille constantly quotes him, and draws inferences accordingly. (2.) He does not say '*these passions*,' as others have argued, limiting the *κάθαρσις*

to pity and fear themselves. He does speak of a *class* of passions (τοιούτων παθημάτων) of which pity and fear are taken as the types; probably indicating (as Lessing suggests) all philanthropic and human sentiments under the type of *ἔλεος*; and all such feelings as trouble, pain, annoyance, as well as the actual *προσδοκία κακοῦ*, under the type of *φόβος*.

(3.) What is *κάθαρσις*?

(α) Some have suggested 'moral guidance.' So Lessing—"This *κάθαρσις* is nothing else but the transformation of the passions in question into virtuous dispositions," (similarly Voltaire), and Lessing explains this further by reference to the law of the Mean.—[All virtue, according to Aristotle's well-known theory in the *Nicom. Ethics*, consists in a regulation of our *πάθη*, by which they are brought into a mean state (*μεσότης*) on either side of which, in excess and defect, exists vice.]—Thus Tragedy has to teach us to avoid the defect as well as the excess of pity and fear. We are more prone, probably, to excess of the latter and defect of the former. In short, *καθαίρειν* is simply to *regulate*.

But we may object to this view—(α) Aristotle (e.g. c. xiii. § 8, c. xiv. § 2, &c.) frequently maintains that Tragedy always seeks to produce, and does produce, in us some form of pleasure. If its principal aim were this moral transformation, it is hard to see how pleasure could be found in the *process*, whatever might be said of its ultimate results. (β) Aristotle himself in this ch., § 9, &c., expressly makes *ἡθῆ* secondary to *μῦθος*; and in c. xiii. § 7, the moral purpose is distinctly subordinated to the dramatic completeness of the plot.

(γ) This sense does not suit *κάθαρσις* as the term is employed in Pol. V. c. vi. and vii. (where Aristotle promises to enter on a fuller discussion of it in the Poetics), and the illustrations from Music there given. It relates rather to the calming of turbulent than the stimulating of languid feelings; to the avoidance therefore of excess only, and not of defect also, as Lessing's explanation would require.

(2.) The meaning is more probably this. Tragedy gives a harmless field of exercise and direction to *πάθη* which all must feel, and which are ordinarily apt to be violent, and (as we say) 'to carry us away,' and by exercising them in this way, composes and regulates them. This effect, resembling the influence which Plato (Rep. p. 410, D) describes Music as exercising on *τὸ θυμοειδὲς τῆς φύσεως*, is indicated by *κάθαρσις*. Tragedy then affords an opportunity for experiencing pity and fear under milder and more manageable circumstances than those which occur in actual life. We might perhaps venture to compare the principle of this *κάθαρσις* to that of 'vaccination.' Tragedy excites these *πάθη* in us in 'a mild form,' compared with the violent and perhaps overwhelming degree in which the real sufferings of life often evoke them, and would be liable to evoke them still oftener, but for the *κάθαρσις* to which this, or some similar previous and carefully regulated experience, has subjected this department of our nature. Or again the *κάθαρσις* might by a change of metaphor be compared to a taming or breaking in of a certain class of feelings under artificial conditions, before they are exercised in actual life.

Finally, the 'pleasure' which Aristotle assigns to such a process may be accounted for (besides the consideration suggested in c. iv. §§ 2—4) from the consciousness that, after all, the danger and the suffering are not real; that our interests and feelings are excited without any one being really hurt; a pleasing contrast to what we know to be the necessary conditions for the excitement of such emotions in actual life. We thus enjoy a sort of 'luxury of grief,' similar to that excited by the painful incidents of an exciting novel. We might compare with this Wordsworth's theory, that all poetry takes its origin from 'emotion remembered in tranquillity.'

πράξεως σπουδαίας καὶ τελείας μέγεθος ἐχούσης. These points are further explained by Aristotle,—σπουδαίας; sup. c. ii. § 4, fin.; c. v. § 4, init.; and inf. c. xv. §§ 1, 8, &c.: τελείας, c. vii. §§ 2, 3; c. viii. § 4: μέγεθος ἐχούσης, c. vii. §§ 4, 5.

ἡδυσμένῳ λόγῳ χωρὶς ἑκάστου κ.τ.λ., 'with diction embellished separately by each species (of embellishment) in its several parts.' As Aristotle explains in the next section, some parts are embellished by metrical diction only, others by musical accompaniment also. The reading *ἑκάστου* is defended by Vahlen, who translates (?) "condita oratione utriusque generis sed separati in partibus." Ritter, (apparently taking *ἑκάστου* as a sort of awkward gen. abs.), "condito sermone, haud conjunctis quibusque formis in partibus." Hermann and Ueberweg read *ἑκάστῳ*. The expression τοῖς εἰδεσιν, in the fuller explanation of § 3, seems to favour this reading.

δρώντων καὶ οὐ δι' ἀπαγγελίας. See sup. c. iii. § 1, c. v. § 4.

δι' ἐλέου καὶ φόβου : . . καθαρισιν, see note above.

§ 3. ῥυθμὸν καὶ ἁρμονίαν καὶ μέλος. μέλος (for which *e conj.* μέτρον has been proposed), seems redundant. As it stands however, the expression ἁρμονία καὶ μέλος seems to express one generic idea, Music, for which in the next line μέλος alone stands, as ἁρμονία does in c. i. § 4, and elsewhere. If the words are to be distinguished, it will be as melody and song respectively.

τὸ διὰ μέτρων ἔνια μόνον κ.τ.λ. The question as to the amount of musical accompaniment in ancient Tragedy is a very disputed one. Metastasio argues that the whole was sung like our Opera, on the following grounds, *inter alia* :—(1) Aristotle, Prob. Sect. xix. Nos. 30 and 48, points out that the Hypodorian and Hypophrygian Modes were employed by the Actors in Tragedy, but were unsuited for the Chorus [χορῶ μὲν ἀνδρμόστα, τοῖς δὲ ἀπὸ σκηνῆς οἰκειότερα]. The latter Mode, he says, ἥθος ἔχει πρακτικόν, the former, μεγαλοπρεπὲς καὶ στάσιμον. And again, κατὰ τὴν ὑποδωριστὶ καὶ υποφρυγιστὶ πράττομεν, ὃ οὐκ οἰκεῖόν ἐστι χορῶ. (2) Livy (vii. 2) relates that Livius Andronicus, (all of whose dramas were borrowed from the Greek), having become hoarse by frequent repetition of his plays, was allowed to have a boy 'ad canendum ante tibicinem,' while he himself acted by gesture all the more vigorously. (3) Lucian (de Saltatione) complains that the effeminate music of his day would be intolerable in the

mouth of tragic characters, even such as Hecuba and Andromache, to say nothing of Hercules, &c. (4) Suetonius reproaches Nero because '*cantavit* Canacem parturientem, Orestem matricidam,' &c. (5) Cicero, ad Brutum Orat. c. 55, after quoting a line of Ennius, observes, 'quæ, nisi quum tibicen accessit, orationi sunt solutæ (i.e. prose) simillima.' (6) Also in Tusc. Disp. i. 44, after similar quotations he adds, 'Non intelligo quid metuat quum tam bonos septenarios fundat ad tibiam.'

However, as to the actual Greek practice, the passage in the text seems clearly to assert that some parts were unaccompanied by music. This was probably the case with the quick interchange of dialogue, especially that of single verses. This is further probable from the fact that such passages are often colloquial, familiar, and even undignified. The Choruses were of course regularly sung throughout. [Comp. c. xviii. § 7, where τὰ ᾄδόμενα = Choral Odes.] The μακρὰ ῥήσεις probably held an intermediate position, and may have been uttered in 'recitative,' with Music 'obligato.' The passages quoted above do not appear to be inconsistent with this explanation.

§ 4. ὁ τῆς ὀψέως κόσμος, = "la mise en scène."

λέγω δὲ λέξιν . . . φανεράν ἔχει πᾶσαν, (al. e conji. πᾶσιν), 'I mean by diction the actual metrical composition,' &c. The meaning here attached to λέξις differs somewhat from that in ordinary parlance, while that given to μελοποιία does not. Hence of the latter no special definition is required. For μέτρων however

Herm. would read *ε* *conjunction*. *ονομάτων*, quoting in support § 18, which is inconsistent with the present text.

§ 5. *ἥθος καὶ διάνοιαν*, 'manners and sentiments.' The former further discussed in c. xv., and the latter in c. xix.

§ 6. *λέγω δὲ μῦθον τοῦτον*, 'I mean by the word *μῦθος* as here employed.' This is to distinguish between the present technical sense of 'plot,' and that of 'myth,' or 'fable,' which the word has elsewhere.

§ 7. *καθ' ὃ ποιδί τις ἐστὶν κ.τ.λ.*, i.e. regarding Tragedy in reference to its general character, not to the constituent parts into which it is divisible. Comp. c. xii. (of doubtful genuineness), where we have parts of Tragedy *κατὰ τὸ ποσὸν* enumerated, and those here spoken of described as *οἷς μὲν ὥς εἶδεσι δεῖ χρῆσθαι*. (Observe again the distinction of *εἶδη* and *μέρια*. See note on c. i. § 1.) The division here and that in c. xii. would be distinguished in logical phraseology as metaphysical division, and physical division (or partition) respectively.

οἷς μὲν γὰρ . . . τρία. Referring to the threefold division of *ποιητική* in c. i.—iii. The six parts are to be assorted thus—*λέξις* and *μελοποιία* fall under *οἷς μιμοῦνται* (equivalent to *λόγος ῥυθμὸς* and *ἁρμονία* in c. i. § 4); *ὄψις* under *ὥς μιμοῦνται* (i.e. *δρώντων καὶ οὐ δι' ἀπαγγελίας*, Cf. c. iii. § 1); *μῦθος ἥθη* and *διάνοια* under *ἀ μιμοῦνται*. (Cf. c. ii.)

§ 8. *τούτοις μὲν . . . ὡσαύτως*. The whole section is rejected by Ritter and Stahr. For (1) *οὐκ ὀλίγοι* is hardly consistent with *πάσης τραγωδίας* in the last section, or

with *πᾶν* in the next line; (2) *ὥς εἰπεῖν* seems useless, and *πᾶν* (sc. *δρᾶμα*), as well as *αὐτῶν* (sc. *ποιητῶν*), are, to say the least, harsh; (3) the immediate repetition of the six parts of Tragedy is very frigid.

§ 9. *μέγιστον τούτων*. Five reasons appear to be given for the pre-eminent importance of the plot, (or arrangement of incidents), so far as can be gathered from the text, which for the rest of this chapter seems to be corrupt and interpolated. (1) The chief object of imitation in Tragedy is action, and not character, (§§ 9, 10). (2) A tragedy without action would be inconceivable, not so one without character, (§ 11). (3) A string of moral sentiments, however good, would not constitute a tragedy, but a collection of incidents having little or no further merit might do so, (§ 12). (4) The influence which Tragedy exercises on the audience is clearly through the *actions* exhibited, (§ 13). (5) Excellence in the manipulation of the plot is most rare, and the most characteristic feature of great writers of Tragedy. (§ 14).

καὶ εὐδαιμονίας * *. The words omitted are conjectured by Vahlen to be *καὶ κακοδαιμονίας, ἥ δὲ εὐδαιμονία*, and so with minor variations by other Editors. Ritter proposes rather to omit, as a marginal amplification, the words *καὶ βλοῦν . . . οὐ ποιότης*. This emendation, if not too bold, would be very satisfactory. The confusion of thought and repetition of words is just what would arise from a marginal amplification becoming mixed up with the text.

τὸ τέλος πρᾶξις τις οὐ ποιότης. If *τέλος* h. l. is taken in the sense so frequent in Aristotle, (especially in the

Ethics, &c.), 'the end or aim of human life,' which is, in fact, *εὐδαιμονία*, (so Hermann and Ritter), the remark, though true, would seem irrelevant. If *τέλος* be taken to mean the end or aim of Tragedy, it would seem to be a *petitio principii*.

§ 11. *ἀνευ δὲ ἡθῶν γένοιτ' ἂν*. See inf. § 17.

Ζεῦξις. The reference to Zeuxis in c. xxv. § 17, is more favourable, but not necessarily inconsistent with this. Aristotle here does not deny him technical skill, or even power of idealization. He merely notes the absence of moral purpose in his works. His works mark the inevitable development in Art by which the religious or moral purpose, at first supreme, becomes subordinated to the display of artistic power. The same progress may be traced in Sculpture, and in the mediæval schools of Painting. The transition naturally excites in some minds the same regret that we have already noted (c. ii. § 4,) in reference to a similar transition in Music.

Πολύγνωτος. ' See note sup. on c. ii. § 1.

καὶ λέξει καὶ διανοίᾳ, Vahlen has here again arbitrarily altered the MS. reading, which is *λέξει καὶ διανοίας*, and (as on other occasions) with no advantage to the sense. His alteration in fact disguises Aristotle's point, which seems to be that *μῦθος* is more important than *ἥθος*, *λέξις*, and *διάνοια* all put together.

§ 12. *οὐ* ποιήσει. It appears to be generally agreed by Editors that *οὐ* must be inserted here, though it has no MS. authority. The passage however seems quite intelligible without it. Compare with this section the fol-

lowing remark of Johnson (Pref. to Shakspeare, pp. 81 and 90):—"It was said of Euripides, that every verse was a precept, . . . but Shakspeare's real power is shewn not in the splendour of particular passages, but by the *progress of the fable* (σύστασιν πραγμάτων), and the tenour of his dialogue. Shakspeare is so much more careful to please than to instruct, [see the next note on ψυχαγωγεῖ], that he often seems to write without any moral purpose."

§ 13. ψυχαγωγεῖ. Cf. ψυχαγωγικὸν in § 19. This power of affecting the mind or feelings is not to be confused with the moral influence of Tragedy. This passage and the context imply that they are contrasted, and that the former is more directly the work of Tragedy than the latter. (See further note sup. § 2 on the Definition of Tragedy, and especially on κάθαρσις.) Vahlen quotes a passage from Strabo, in which he asserts that according to Eratosthenes, ποιήτην πάντα στοχάζεσθαι ψυχαγωγίας, οὐ διδασκαλίας, though in old times the contrary opinion was held.

περιπέττειται καὶ ἀναγνωρίσεις. Explained inf. ch. xi.

§ 14. ἔτι σημεῖον κ.τ.λ. The argument implies the principle, τὸ χαλεπώτερον καὶ σπανιώτερον μείζον, Rhet. Bk. I. c. vii. § 32; or as Heraclitus says, περὶ δὲ τὸ χαλεπώτερον αἰεὶ καὶ τέχνη γίγνεται καὶ ἀρετή, Nic. Eth. Bk. II. c. iii. § 10. The critical remark in the text as to the difficulty and consequent rareness of a good plot, holds true of all periods of the art. Diderot (quoted by Twining) remarks, "En général il y a plus de pièces bien dialoguées, que de pièces bien conduites. . . . On

seroit tenté de croire qu'une drame devroit être l'ouvrage de *deux* hommes de génie, l'un qui arrangeât, et l'autre qui fit parler." In c. xviii. § 3 fin., the writer remarks that the unravelling (λύσις) of the plot is that which constitutes the especial difficulty. Shakspeare himself has been unfavourably criticised in this respect (see note on c. vii. § 3), and, indeed, for "the carelessness with which he took ready-made plots for his dramas from any quarter."

- § 15. παραπλήσιον γάρ ἐστι κ.τ.λ. Ritter rejects all the rest of the chapter. Vahlen in his former edition, and Ueberweg, mark this section as spurious. Hermann ingeniously suggests transposing it to the end of § 12, where also Vahlen in his former edition inserted the marks of a hiatus.

λευκογραφήσας εἰκόνα, "in simple outline (without colour) delineating a real form." Cf. a similar illustration in Plat. Rep. p. 420, B.

- § 16. τρίτον δὲ ἡ διάνοια. Dacier (quoted by Twining) gives the reason for this order very pointedly: "Les sentiments (διάνοια) sont pour les mœurs (ἥθη) ce que les mœurs sont pour l'action (μῦθος). Comme un poète tragique ne peut bien imiter une action, qu'en employant les mœurs (see sup. ch. ii. init.), il ne peut non plus bien marquer les mœurs, que par le moyen des sentiments."

τὰ ἐνόντα καὶ τὰ ἀρμόττοντα, 'what is involved in the action, and what is appropriate to it.'

ἐπὶ τῶν λόγων. Either (α) dialogue, as opposed to lyric parts of Tragedy, or (β) oratory as contrasted with

poetry. The former is more probable, for (1) the statement in reference to oratory would seem irrelevant; (2) *οἱ γὰρ ἀρχαῖοι . . . ἐποιοῦν* must refer to poets, and not prose writers; (3) this appears to be the sense of *λόγοι* just below, in the next section. The statement that appropriate sentiments in dialogue are to be sought in an acquaintance with Statesmanship and Rhetoric, would be explained by c. xiii. §§ 3, 5; xiv. § 10, &c., where it is stated that only persons of fame and position are fit subjects for Tragedy. The complaint which follows of the recent undue prevalence of Rhetoric in Tragic Dialogue may be illustrated by c. xxiv., (fin.).

Ritter, Dacier, &c., defend (β), supposing the passage to refer to two classes of orators, 'politici' and 'scholastici,' (compare the distinction in Nic. Eth., X. c. x. § 18); and the writer in the next sentence complains (somewhat in the spirit of Carlyle) that whereas formerly we had Statesmen, now we have only Rhetoricians. This makes the whole passage irrelevant, and assists Ritter in condemning it.

§ 17. *ἔστι δὲ ἥθος μὲν τὸ τοιοῦτον*; 'manners exhibit the disposition of the agent, what things one in doubtful cases either chooses or avoids.' Hence, when the dialogue does not refer to matters giving occasion for *προαίρεσις*, there is no *ἥθος*, but there may still be *διάνοια*. "Le caractère moral ne se montre pas. . . . Alors il n'y a pas d'action, le personnage est purement déclamatoire" (St. Hilaire).

§ 18. *ὃ καὶ ἐπὶ τῶν ἐμμέτρων . . . δύναμιν*. The sense assumed for *λέξις*, not differing in poetry and in prose, re-

quires no special explanation; see however sup. § 4, with which this seems scarcely consistent. Also the expression, *τῶν λόγων ἡ λέξις*, is awkward and suspicious. Moreover, *ἐπὶ τῶν λόγων* = 'in prose,' seems likewise questionable. So however it is taken by all the leading commentators (e.g. Hermann, Ritter, Stahr). Is it possible that *ἐμμέτρων* could refer to the Chorus, and *λόγων* to the dialogue, as probably in § 16?

- § 19. *ψυχαραγωγικόν*. See note sup. on § 13. Inferior artists fall back on this ready but inartistic means of producing effect. See further c. xiv. § 2.

ἀνευ ἀγῶνος καὶ ὑποκριτῶν. It is argued by Ritter, &c. that the prevalence of *τραγωδίαὶ ἀναγνωστικαὶ* in the period of the Alexandrian grammarians suggested this and similar passages, and indicates a later authorship.

CHAR. VII. § 3. *ἀρχὴ δὲ ἐστὶν . . . μὴ μετ' ἄλλο ἐστίν*. This refers of course only to the requirements or expectations of the audience. Hence an advantage the tragic poet has over the comic, his characters and their traditional history being known. Hence too the introduction in later Comedy of a formal prologue, as a sort of table of contents of the play; cf. Ar. Rhet. III. xiv. §§ 6, 8. Lessing, *Laocoon*, p. 100 (ed. Leipsig, 1864), remarks on the advantage a poet or painter has when his subject is a familiar one, in being able to assume much as already known, instead of encumbering his poem or picture, and wearying thereby his auditor or spectator, with frigid, yet perhaps necessary, details.

δεῖ ἔρα τοὺς συνεστῶτας εὖ κ.τ.λ. *Α τέλος ἀτελές* is, in Dr. Johnson's judgment, a common defect in

Shakspeare. Twining quotes several instances from Plautus and Terence of peculiarly clumsy and inartistic endings. The converse error of a piece carried too far is attributed, though surely not with justice, to Soph. Œd. Rex by Voltaire. We might, perhaps, venture to illustrate this fault by the spun-out and weak conclusion of George Eliot's otherwise very able novel, "Romola."

- § 4. τὸ γὰρ καλὸν ἐν μεγέθει. The Greeks associated magnitude with beauty, καλὸν, (as we do with the term 'handsome'). Cf. Ar. Pol. IV. (VII.) c. iv. § 8, τὸ καλὸν ἐν πλῆθει καὶ μεγέθει εἶωθε γίνεσθαι. This holds not only in reference to men (as in Nic. Eth. Bk. IV. c. iii. § 5), but constantly in Homer in reference even to female beauty, e.g. Od. xiv. 416, xvii. 190, 248, xxii. 6, &c., &c. Quintilian observes of Zeuxis that he painted his figures on a large scale, following Homer, "cui validissima quæque forma, etiam in fœminis, placet;" and also that he did so "id amplius atque augustius ratus."

συγχεῖται γὰρ . . . ἐκ τῆς θεωρίας, "the apprehension of the object taking place almost instantaneously is a confused one," (a whole, but no parts, perceived); . . . οἵχεται τοῖς θεωροῦσι κ.τ.λ., "the whole and the unity is lost," (parts, but no whole, perceived).

- § 6. πρὸς μὲν τοὺς ἀγῶνας, κ.τ.λ. "Agones are the competitive exhibition of the tragedies of several authors on the same day.

αἵσθησις would perhaps be best paraphrased by 'representation.' What Aristotle in c. xiii. § 7 calls ἡ τῶν θεατρῶν ἀσθένεια, must practically be considered.

Tragedies must be shorter in proportion to the number represented. Aristotle seems to notice three considerations by which *ὁ μήκους ὅρος* must be regulated—(1) a *practical* one, arising from the necessities of the representation. (This, as Aristotle well observes, depends on other than artistic considerations. In fact, the local custom of *ἄγωνες* just mentioned could not practically be overlooked by a Greek author, but has nothing to do with poetic art in itself); (2) a *theoretical* one, (*κατ' αὐτὴν τὴν φύσιν τοῦ πράγματος*), the longer the better, provided confusion is avoided, and the sense of unity preserved, (*μέχρι τοῦ σύνδηλος εἶναι*); (3) speaking more definitely, a *special* one, in each case depending on what is required for the development of the plot in hand.

ὥσπερ ποτὲ καὶ ἄλλοτε φασιν. Ritter asks when and where was this custom ever practised in reference to the performance of tragedies, and, partly on this ground, partly on considerations of the Greek, *ποτὲ καὶ ἄλλοτε*, would reject the words as an interpolation. Vahlen defends both the Greek and the obvious meaning of the words, maintaining that some such arbitrary limit may have been sometimes imposed. It has been suggested that the words mean no more than, 'as they say sometimes on other occasions,' [but *φασιν*?] viz. in courts of justice, in reference to which the term *ἀγωνίζεσθαι* would be familiar.

CHAP. VIII. § 1. *τῷ ἐνί.* Ritter and Bekker read *τῷ γένει*. al. *τῷ γ' ἐνί*. It seems quite obvious to take *ἐνί* as masculine, and referring to *ἐνα* just before, (whence *γέ* seems probable). So Hermann, &c. Vahlen how-

ever takes it as neuter, and translates (?) 'in unam rem innumera cadunt.'

ἐξ ὧν ἐνίων οὐδέν ἐστιν ἓν. Ritter translates, "quorum nonnulla ita comparata sunt, ut 'unum' in iis non reperiatur." Consequently several plays may be written, each complete in itself, about the events of one man's life. Cf. Shakspeare's historical plays, &c.

§ 2. Ἡρακλῆϊδα, Θησηϊδα. These were favourite subjects for epic compositions, though no further trace of them remains, except the names of several obscure writers whom tradition has associated with them. Ritter suggests that the vicious examples are chosen from epic rather than tragic writers, because Homer is the author presently adduced as the model to be followed.

§ 3. Ὀμηρος. In the modern controversy as to the authorship of the Homeric poems, many advocates for the old theory (e.g. notably M. Quinet) rely most strongly on the unity of the poem, which Aristotle, independently of any such controversial object, here and elsewhere strongly insists upon.

οὐκ ἐποίησεν ἅπαντα ὅσα αὐτῷ συνέβη. (See further c. xvii. § 5.) Compare Schiller's saying, "A master in art is judged by what he does; a master in style, by what he leaves unsaid."

πληγῆναι μὲν ἐν τῷ Παρνάσσῳ. As this incident is related at some length in *Odyss.*, xix. 395—466, it has been argued that the text in Aristotle's time must have been different from our own. But observe that it comes in incidentally, and in order to explain Euryclæa's recognition of Ulysses by the scar, not in its chronological place, as part of the history of his adventures,

ὁμοίως δὲ καὶ τὴν Ἰλιάδα. It has been observed that the whole action of the Iliad, in fact, extends over only forty-nine days; twenty days in Bk. i., twenty days in Bk. xxiv., nine days in the intermediate books. Also in Bk. i. we have nine days' pestilence, corresponding to nine days' dragging of Hector's body in Bk. xxiv. The tenth day in Bk. i., with the assembly of heroes to appease Apollo's wrath, corresponds with the fortieth day in Bk. xxiv., with the assembly of the gods to arrange Hector's ransom. Eleven days' rest from *θεῖα ἔργα* in Bk. i., on account of Zeus's absence in Ethiopia, correspond with eleven days' cessation from hostilities for Hector's funeral in Bk. xxiv. The twenty-fifth day is the great central day on which occurs the death of Patroclus (Bk. xvi.), which is the turning point in the conduct of Achilles, with four days of busy action on each side of it.

CHAR. IX. § 1. ἀλλ' οἶα ἂν γένοιτο. Comp. Plat. Rep., 472 D, on this idealization in art.

§ 2. ἔμμετρα λέγειν ἢ ἄμμετρα. See note sup. on c. i. § 7; and cf. inf. § 9.

§ 3. φιλοσοφώτερον ποιήσεις ιστορίας. The kind of historians Aristotle has in view would be chiefly the *λογόγραφοι*, or 'chroniclers,' and his language evidently refers to what we should call chronicles, rather than history. Thucydides certainly rises above this. A 'philosophical history,' (e.g. as conceived by Buckle), can generalize (*τὰ καθόλου λέγειν*) more directly and effectively than any drama. Aristotle illustrates this generalizing process in drama more fully in c. xvii. §§ 3, 4. It is worth while comparing with this pass

(see next ch. § 1). Also in c. xvi. § 3, ἐκ περιπετείας means 'suddenly' or 'unexpectedly;' as when the greatest calamities result from what appeared to be the greatest good fortune, or *vice versa*, e.g. on the one hand the calamities of Œdipus, and on the other the discovery by Jacob of Joseph's safety and exaltation as a direct consequence of events of which he had said "all these things are against me" (Gen. xlii. 36). Μετάβασις is much the same as the generic term μεταβολή which occurs in the definitions of both περιπέτεια and ἀναγνώρισις in the next ch.

CHAP. XI. § 1. καθάπερ εἴρηται. As περιπέτεια has not been explained before, these words have a more general reference to such passages as c. vii. § 7, and perhaps c. ix. § 11.

ἐλθὼν ὡς εὐφρανὼν. The reference is to Soph. O. R. 924—1185.

ἐν τῷ Λυγκεῖ. This was a play of Theodectes (see inf. c. xviii. § 1), but the plot, and indeed the legend itself, is altogether obscure. In fact tradition is silent as to the death of Danaus. Lynceus was one of the fifty sons of Ægyptus whose life was saved by his wife Hypermnæstra, but this seems to have nothing to do with the allusion in the text.

§ 2. τῶν πρὸς εὐτυχίαν . . . ὀρισμένων, "of those characters who are destined for the display of happiness or misery by the poet;" i.e. of those on whose fate the catastrophe of the play depends. In other words the ἀναγνώρισις must take place in reference to the principal, not secondary, characters.

καλλίστη δὲ ἀναγνώρισις. Besides the familiar instances in Greek Tragedy, (such as *Æsch. Choeph.*, *Soph.* and *Eur. Electra*, &c.) Twining cites Joseph made known to his brethren (*Gen. xlv.*) as an instance of this *καλλίστη ἀναγνώρισις*.

§ 3. *καὶ γὰρ πρὸς ἄψυχα κ.τ.λ.* Aristotle probably does not refer to such inanimate objects as are the *means* of discovering *persons* [e.g. the signet ring of Agamemnon (*Soph. El.*), the garment woven by Electra (*Æsch. Choeph.*), &c.] as the case would not be really different from the *κάλλιστα ἀναγνωρίσεις* just mentioned. But there may be *ἀναγνωρίσεις* simply of objects leading to nothing further. Apparently therefore three sorts of *ἀναγ.* are distinguished in the text—(1) of persons (*καλλίστη*), (2) of inanimate objects, (3) of events.

⟨ὅσα⟩ ὥσπερ εἴρηται συμβαίνει. *ὅσα* is an [unnecessary?] alteration of Vahlen's for the MS. *ὅτε*. If we read *ὅτε*, we may either punctuate *ἔστιν ὅτε, ὥσπερ εἴρηται, συμβαίνει* (so Ritter and Aldus) or *ἔστιν, ὅτε ὥσπερ εἴρηται συμβαίνει* (as Vahlen would prefer if the MS. reading be retained). The subject of *ἔστιν* will of course in either case be *ἀναγνώρισις*. Hermann reads *ἔστιν, ὥσπερ εἴρηται, συμβαίνειν*.

§ 5. *αἱ μὲν θατέρου κ.τ.λ.* We find from *Eur. Iph. Taur.* l. 759, &c. that Orestes knew Electra by means of a letter, but *Iph.* did not recognise Orestes till later (l. 814, &c.) by means of a garment (as in *Æsch. Choeph.*). In *Æsch. Choeph.*, *El.* is known to Orestes from the first, and the *ἀναγνώρισις* (l. 224, &c.) applies only to Electra.

§ 6. δύο μὲν οὖν κ.τ.λ. This § is rejected by Ritter, *inter alia* because (1) while περιπ. and ἀναγν. belong only to μῦθος πεπλεγμένος, πάθος belongs just as much to μῦθος ἀπλοῦς; (2) The awkward junction of this third division to the other two implies that it was not contemplated by the writer of the earlier part of the chapter. As to the former objection, such a slight inaccuracy of arrangement is not conclusive; and as to the latter, Vahlen cites other similar instances. Further in c. xxiv. § 1 (a passage of course also rejected by Ritter) these three parts are mentioned together again. περὶ ταῦτα may refer to φόβος and ἔλεος sup. § 4, and the mention of these feelings as excited by περιπ. and ἀναγν. may have suggested the addition as an afterthought of πάθος as another most powerful means of producing these effects, and an essential ingredient in a Tragic Plot (see c. xiv. § 7). Or perhaps περὶ ταῦτα may have a merely general reference to the subjects and circumstances that have just been spoken of as examples of περιπ. and ἀναγν.

πρᾶξις φθαρτικὴ ἢ ὀδυνηρά. Contrast the sort of πάθος with which Comedy deals (c. v. § 1) ἀμάρτημά τι καὶ αἰσχρὸς ἀνώδυνον καὶ οὐ φθαρτικόν.

οἱ ἐν τῷ φανερῷ θανατοί. Cf. Hor. A. P. 185, &c. "Ne pueros coram populo Medea trucidet," &c. The text merely instances, without criticising, such a practice. At any rate περιωδυνίαι and τρώσεις of a very revolting kind were tolerated on the Greek Stage, e.g. Soph. O. R. 1276, 1296, 1328. Philoct. 783, 824. Also the mangling of Hippolytus Eur. Hipp. 1342, &c.

CHAP. XII. It is difficult to refuse assent to Ritter's rejection of this chapter as an interpolation, for (1) It interrupts the discussion of *μῦθος*, continued in c. xiii., and in fact otherwise continuous from c. vii. to c. xiii. inclusive. (2) The skeleton-like list of Definitions without comment or illustration is unusual. (3) The Definitions themselves are confused, and occasionally inconsistent with other passages in the work.

- § 1. *πρότερον εἶπομεν*. Probably in reference to c. vi., in which case the words *οἷς μὲν ὡς εἶδεσι δεῖ χρῆσθαι* correspond to *καθ' ὃ ποιά τις ἔστιν* in c. vi. § 7, 'in reference to its character or quality.' Hermann refers it to the distinctions at the end of the last chapter. [Would not this have been *ἤδη εἶπομεν*?]

κοινὰ μὲν ἀπάντων ταῦτα. *ἀπάντων* is variously explained to refer to *δραμάτων, ποιητῶν, or τῶν τοῦ χοροῦ*, i.e. persons in the Chorus. The latter is defended by Hermann, who further explains *ἴδια* to relate to the Coryphæus, or perhaps sometimes the *Ἡμιχόριον*.

τὰ ἀπὸ τῆς σκηνῆς. For a full account of the arrangements of the Greek Theatre see plan and explanations in Don. Th. Gr. pp. [149, &c. We may briefly note the following distinctions. The *σκηνή* was the covered building (originally a tent) at the back. In front of this was the *προσκήνιον* or *λογεῖον* uncovered, from which the Actors spoke. (The Theatre at the Ammergau Mystery Play reproduces this arrangement.) Six feet below was the *θυμέλη*, or platform occupied by the Altar of Dionysus (the altar also being called *θυμέλη*). Six feet lower again was the *ὄρχηστρα* occupied by the

Chorus. τὰ ἀπὸ τῆς σκηνῆς are probably the lyric portions addressed by the Actor on the προσκήνιον (for which the less precise term σκηνή is here employed) to the Chorus in the Orchestra below, and which, though belonging strictly to the Actor, yet being *lyric* in form, (and thus different from the rest of the Actors' parts), and addressed directly to the Chorus, may be described as τοῦ χορικοῦ. As however κόμμοι are the joint lyric passages of Chorus and Actors, the distinction seems obscure; unless possibly τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμοι are meant to be a joint description of such passages, the former referring to the portions of them belonging to the Actor and the latter being a generic term applicable to both.

§ 2. πρόλογος. See note sup. on c. v. § 3. The πρόλογος had not the same definite meaning and precise function which it acquired later. It comes to little more than first portion, or '1st Act' or '1st Scene,' as we might say. If the Play commences with a Chorus, then the Prologue will be the part spoken by the Coryphæus alone before the whole Chorus joins in, so that in these cases the παράδος and the πρόλογος will be identical, e.g. Æsch. Pers. 1—66. Suppl. 1—40. Eurip. Rhes. 1—22. Observe these are all anapæstic, on which see note inf. on παράδος.

Then there
will be no
πρόλογος.

ὁλῶν χορικῶν μέλων, equivalent either to μέλων τοῦ ὅλου χοροῦ, or 'unbroken choric songs,' (as distinguished from κόμμοι, &c.). Hence an ἐπεισόδιον may be contained between the Parodus and a Stasimon, or between two Stasima, and resembles our 'Act.' See further note on ἐπεισόδιον sup. c. iv. fin.

παρόδος μὲν ἢ πρώτη λέξις κ.τ.λ. Is *λέξις* to be pressed as an intentional antithesis to *μέλος*? It has been suggested that the term may be appropriately applied to the *παρόδος* from the frequency therein of Anapæsts, which would be not so much sung, as pronounced in a sort of 'chanting recitative' (Twining), or recited by the Coryphæus solus (Hermann). Also the Schol. ad Aristoph. Vesp. 270 (quoted by Ritter) describes the portion spoken by the Coryphæus ἐν τῇ παρόδῳ τοῦ χοροῦ (viz. 230—247) as *παρόδος*. We may illustrate the several parts mentioned here from Soph. Aj. as follows:—*πρόλογος*, 1—133; *παρόδος*, 134—171; recited by the Coryphæus as the Chorus were advancing to their position; (such a *παρόδος* will be familiar to those who have seen the Ammergau Play); first *στάσιμον*, 172—200; sung by the whole Chorus stationary; first *ἐπεισόδιον*, 200—595, including *κόμμοι* 201—262. This explanation follows the account given by the Scholiast quoted above, and it is scarcely consistent with *ἔλουν χοροῦ* in the text, which would seem rather to point to the first Stasimon as being the *παρόδος*, but in that case *λέξις* would be inappropriate. Indeed we may question whether the term *λέξις* strictly speaking could ever be applicable to the *ἔλος χορός*. It appears from Nic. Eth. Bk. IV. c. ii. § 20, that the *παρόδος* was one of the chief parts of the *ὕψις*.

στάσιμον ... ἄνευ ἀναπαίστου καὶ τροχαίου. The former being suited for recitative (see last note) and the latter not for 'Stasima' but dancing (see sup. c. iv. § 14).

Κόμμοι. Good instances of *κόμμοι* will be found in

Æsch. Agam. 1069—1177 (Chorus and Cassandra)
 Choeph. 304—477 (Chorus Electra and Orestes). Soph.
 Antig. 806—882 (Chorus and Antigone).

CHAP. XIII. § 1. τοῖς νῦν εἰρημένοις. These words, as Ritter points out, have an appropriate reference to c. xi. fin., but none to c. xii. In the expression τὸ τῆς τραγῳδίας ἔργον, ἔργον has the sense of 'purpose' or 'object,' as commonly in Aristotle.

§ 2. ἐπιεικεῖς ἄνδρας. ἐπιεικῆς here must be understood rather in the sense of σπουδαῖος, 'the thoroughly good and perfect man,' than in the milder and somewhat qualified sense of goodness which it often bears. It is contrasted here with μοχθηρὸς and σφόδρα πονηρός, and the first words of the next § imply that it is equivalent to ὁ ἀρετῇ διαφέρων καὶ δικαιοσύνη. So Ritter "vir nullis vitiis infectus et pluribus virtutibus ornatus," and St. Hilaire "la vertu parfaite." (Cf. Nic. Eth. Bk. I. c. xiii. § 14 ἐπιεικεῖς contrasted with οἱ τυχόντες. Add Bk. III. c. v. § 3, and especially Bk. IV. c. vi. § 4.) In c. xviii. § 6 we have examples of the imperfectly virtuous characters whose adventures are fitting subjects for Tragedy.

ἀλλὰ μισρὸν ἐστὶ. The feeling of disgust overpowers those of pity and fear, and as Aristotle says, ἐὰν σφόδρα γένηται καὶ ἐκκρούει.

οὔτε γὰρ φιλόανθρωπον, 'for neither does it evoke sympathy,' &c. φιλόανθρωπία is the fellow-feeling of humanity which exists between man and man, as Aristotle explains it in Nic. Eth. Bk. VIII. c. i. § 3, and

so here it will be that fellow-feeling of sympathy which the sight of human suffering in itself, however much it may be deserved, must excite. The sense that it is merited may prevent *φιλανθρωπία* passing into pity. Lessing distinguishes *φιλ.* from *ἔλεος* as being compassion (in whatever degree) for others without any fear for ourselves: (so that he would make *φιλανθρωπία* + *φόβος* = *ἔλεος*). Goulston explains "quod humanitatis sensu tangat." St. Hilaire "la sympathie des hommes." The source of the feeling is expressed in the well-known words of Terence, "Homo sum, humanum nihil a me alienum puto."

περὶ τὸν ὁμοιον. The likeness h. l. refers to character, which likeness we should not feel with *σφόδρα πονηρός*. Batteux (quoted by Twining) observes "Un crime atroce, un horreur de scélérat, revolte le spectateur, et par cette revolte même le rassure contre la crainte; parce qu'il se sent aussi éloigné du malheur, qu'il l'est du crime." See further Rhet. Bk. II. c. v. § 15. *τοὺς ὁμοίους δεικνύναι πάσχοντας ἢ πεπονθότας* is mentioned as a means of exciting fear. See further illustrative passages on *ἔλεος* and *φόβος* quoted in note on the Definition of Tragedy in c. vi. § 2.

§ 3. *ἔστι δὲ τοιοῦτος.* Hence we have three positive conditions for the fit subject for tragic representation—(1) *ὁ μήτε...δικαιοσύνη.* (2) *ὁ μήτε διὰ κακίαν...ἀλλὰ δι' ἁμαρτίαν.* (3) *τῶν ἐν μεγάλῃ δόξῃ ὄντων.*

δι' ἁμαρτίαν τινά. Compare the distinction drawn in Nic. Eth. Bk. V. c. viii. § 7, *ὅταν παραλόγως ἢ βλάβῃ*

γένηται, ἀτύχημα· ὅταν δὲ μὴ παραλόγως, ἄνευ δὲ κακίας, ἀμάρτημα... ὅταν εἰδώς μὲν μὴ προβουλεύσας δέ, ἀδίκημα... ὅταν δὲ ἐκ προαιρέσεως, ἄδικος καὶ μοχθηρός.

τῶν ἐν μεγάλῃ δόξῃ ὄντων. For (1) This enhances the περιπέτεια. (2) The circumstances will be better known to, and therefore more readily accepted by, the audience (see sup. c. vii. § 3 note, and c. ix. § 6 note). (3) The conditions as to the ἀρχή of a tragic plot (see c. vii. § 3) will be more easily fulfilled.

- § 4. ἀπλοῦν μᾶλλον ἢ διπλοῦν. διπλοῦς μῦθος is not to be confused with πεπλεγμένος (c. x.) The διπλῇ σύστασις intended here is explained below in § 7.

μεταβάλλειν οὐκ εἰς ἐντυχίαν κ.τ.λ. The converse, through not forming καλλίστη τραγῳδία, is not inadmissible. Cf. Æsch. Eumen.; Soph. Phil.; Eur. Alc., Iph. Taur., &c. The same is also implied by sup. c. vii. § 7 (fin.)

- § 5. ἀπηρίθμουν, 'told off.' The word implies a certain amount of depreciation; not however as to the relative merits of Ancient and Modern Tragedies in themselves, but only as to the care displayed in the selection of subjects. The Modern are in this respect "κατὰ τὴν τέχνην κάλλισται." A better tragedy however would be composed by a Shakspeare with a badly chosen subject, than by ὁ τυχών with the best subject. See note sup. on c. v. § 1 on the irregular, but successful, caricature of vice in Molière's Tartuffe.

περὶ ὀλίγας οἰκίας. Cf. inf. c. xiv. § 9, οὐ περὶ

πολλὰ γένη αἱ τραγωδίαι εἰσίν. Milton in the *Pensoso* speaks of

Gorgeous Tragedy

Presenting Thebes or Pelops' line

Or some tale of Troy divine.

§ 6. τὸ αὐτὸ ἀμαρτάνουσιν. al. αὐτοὶ *e conj.* (so Herm. Aldus, &c.) τὸ αὐτὸ if retained is to be taken with ἐγκαλοῦντες, 'make this same point a charge against Euripides.'

ἐν κατορθώσωσιν. "Si bene peragantur" (Ritter). A very tragic scene is especially liable to be spoiled by bad acting, by the opposite extremes of coldness or ranting. The sublime and the ridiculous are in such cases dangerously near.

εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ. Euripides is seldom quoted except for censure by Arist. (e.g. c. xv. §§ 5, 7, c. xxv. §§ 6, 19, c. xvi. § 4, c. xviii. § 7. Nic. Eth. Bk. III. c. i. § 8.) A vigorous defence of Euripides against these and other adverse criticisms will be found in Mahaffy's *Social Life in Greece*, c. vi. Quintilian (Bk. X. c. i.) after praising Euripides for the wisdom of his sentiments (διάνοια) and for his almost oratorical skill in dialogue and diction (λέξις), adds, "In affectibus vero, cum omnibus mirus, tum in iis qui *miseratione* constant, facile præcipuus."

§ 7. καθάπερ ἡ Ὀδύσσεια. Ulysses passes from adversity to prosperity, the Suitors from prosperity to adversity. Ritter thinks these words a marginal gloss; because (1) the example should have been from Tragedy not Epic; and (2) the words should have come after χεῖροσι,

at the end and not in the middle of the words explaining διπλῆν σύστασιν. As to the former point however, though an extract from Epic illustrates διπλῆ σύστασις as well as any other, it does not therefore follow that it is equally censured in Epic and Tragedy. (See inf. c. xv. § 7 note.) In fact the reason for this given below in § 8 would apply to Tragedy only.

διὰ τὴν τῶν θεάτρων ἀσθένειαν. This tendency would be especially favoured by the rivalry of the Tragic ἄγωνες. Similarly in Rhet. III. c. i. §§ 5, 6, Aristotle says that περίεργα ὁμῶς μέγα δύναται διὰ τὴν τοῦ ἀκροατοῦ μοχθηρίαν.

ἔστι δὲ οὐχ αὐτῇ. The pleasure which Tragedy provides is strictly such as can be produced ἀπὸ ἐλέου καὶ φόβου. See next ch. §§ 2, 3.

CHAP. XIV. § 1. ἐκ τῆς ὕψεως. See sup. c. vi. fin. Euripides to some degree was open to this censure. See Schlegel translated in Don. Th. G. p. 227, &c., and his outline sketch of Euripides' extant Tragedies passim, p. 244, &c. Aristoph. Ranæ 1063 puts in the mouth of Æsch. a similar reproach against Eurip.

πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι' ἀμπίσχων, ἔν' ἐλεινοὶ

τοῖς ἀνθρώποις φαίνονται εἶναι.

As a sample take Eur. El. 184, σκέψαι μου πιναρὰν κόδμαν καὶ τρύχη τάδ' ἐμῶν πέπλων. Mahaffy (Social Life in Greece, c. vi.) observes that 'the Philoctetes of Soph. offers us as strong a case as any in Eurip. of a hero in rags, and a hero in villany' (Ulysses).

§ 2. *τερατώδες μόνον*. *μόνον* is emphatic. Though *τερατώδες* may be introduced (e.g. *Æsch. P. V.*, *Eum.*; *Eurip. Med. &c.*) it must not be the sole or even main object. Else we drop into the modern 'Pantomime.'

§ 4. *πλὴν κατ' αὐτὸ τὸ πάθος*, 'except in regard to the actual suffering inflicted.' It will in fact only evoke *φιλανθρωπία* and not *ἔλεος*, according to the distinction traced in note sup. on c. xiii. § 2.

§ 5. *παρειλημμένους*, 'received.' *λύειν* = 'solvere,' i.e. to subvert or destroy by violent alteration. (Cf. *λύσατε τὸν νόον τοῦτον* S. John ii. 19.) See sup. c. ix. § 6 note. Details may be varied, but the main outlines must be preserved. See c. xvii. §§ 3, 4 for an example of the way in which an invariable outline may be filled in with variable details (*ἐπεισοδίου καὶ παρατείνειν*). Cf. *Hor. A. P.* 240—243, and 119—124, especially l. 119 ("Aut famam sequere aut sibi convenientia finge,") corresponds closely with the injunction in the text, *αὐτὸν δὲ εὐρίσκειν δεῖ καὶ τοῖς παραδεδομένοις χρῆσθαι καλῶς*.

§ 6. *καθάπερ καὶ Εὐριπίδης*. Eurip. died only about 20 years before Aristotle's birth, and so is not reckoned among *παλαιοὶ ποιηταί*.

ἔξω τοῦ δράματος. The murder of Laius and the marriage with Jocasta being supposed to have happened many years before. *μὲν οὖν* implies a sort of apology for his example, which should have been of an act in the Drama itself. Hence other examples are added.

Ἀλκμαίων δ' Ἀστυδάμαντος. It would seem from this that Astydamas varied the usual legend by making

Alcmæon kill his mother unwittingly. Not so Euripides, see Nic. Eth. Bk. III. c. i. § 8.

ὁ Τηλέγονος. This is generally supposed to refer to a drama said by Athenæus to be by Chæremon (see sup. c. i. § 9 note). Vahlen maintains that the ref. is to the Ὀδυσσεὺς ἀκανθοπλήξ of Sophocles, "cujus argumentum fuit Ulixes ἀκάνθη τρυγόνος θαλασσίας a Telegono filio vulneratus et occisus." Telegonus, son of Ulysses and Circe, was sent by Circe to seek Ulysses. He was cast by a storm on Ithaca, and when carrying off some plunder was attacked by Ulysses and Telemachus, and killed the former without knowing who he was.

§ 7. παρὰ ταῦτα οὐκ ἔστιν ἄλλως. In fact there are 4 possible combinations, as is presently stated, viz. (1) εἰδὸτα μελλῆσαι καὶ μὴ πράξαι, (2) εἰδὸτα πράξαι, (3) μὴ εἰδὸτα πράξαι, (4) μὴ εἰδὸτα μὴ πράξαι (ἀναγορίσαντα πρότερον): but the first is at once excluded as wholly unfit for Tragedy, and so practically there are only 3.

οἶον ἐν Ἀντιγόνη κ.τ.λ. Ritter assigns several reasons for rejecting this illustration as an interpolation. (So Müller, Donaldson &c.) But in Soph. Antig. 1231—4 Hæmon does attempt to kill his father, who escapes by flight. Hæmon's threat in l. 751 ἥδ' ὁ οὖν θανεῖται καὶ θανοῦσ' ὀλεῖ τινά is ambiguous, and though doubtless intended to be so, seems more probably to relate to suicide (see l. 755). Stahr suggests that the text does not necessarily imply censure of Soph. (though he has often been severely censured for the passage in question), but rather instances one of the very rare cases in which such an incident may be introduced (οὐδεὶς ἐξ

μη δλιγάκις), Hæmon being at the moment in the frenzy of despair. In that case comp. note on c. v. § 1 in reference to the exceptional nature of the comic character of Tartuffe. Also the Ἄνθος of Agathon, c. ix. § 7.

- § 9. κράτιστον δὲ τὸ τελευταῖον. This seems at first sight inconsistent with c. xiii. § 4, as in this case the μεταβάσις will be ἐκ δυστυχίας εἰς εὐτυχίαν. Perhaps (as Twining suggests) Aris. means that in exciting Pity and Fear we must be careful not to produce horror and disgust. (As Aristotle says elsewhere *μικρὸν γὰρ τοῦτο*, and there would be no possibility of any sort of ἡδονή in such a case. See sup. § 2 fin. and c. xiii. § 8.) The actual murder of a father, mother, &c. would be too horrible to represent. If done at all, it should be done ignorantly, or, better still, not done at all, owing to a timely ἀναγνώρισις, while at the same time pity and fear have been fully aroused by the imminence and expectation of the atrocious deed (see Twining, ii. p. 128). Lessing (Hamb. Dram. No. 38) discusses this passage at great length, and suggests that the ἀναγνώρισις is not the main issue of the Tragedy, and that while this passage relates mainly to the πάθος, c. xiii. § 4 refers expressly to the περιπέτεια, and that even with such a felicitous ἀναγνώρισις as is here described the Tragedy may end ἐν δυστυχίᾳ. He exemplifies thus. Merope might be saved from killing her son by an ἀναγνώρισις, and yet perish herself in the attempt to defend him from his stepfather Polyphontes; or the son might yet be killed by Polyphontes in spite of Merope, or before Merope had the opportunity of im-

parting the ἀναγνώρισις to him. Thus the requirements of both passages would be fulfilled.

ἐν τῇ Ἰφιγενείᾳ. The ref. is to Eur. Iph. Taur. 617. &c. Iph. is about to sacrifice Orestes, but discovers him in time. Compare the story of Abraham and Isaac in Gen. xxii., though there the sacrifice is averted by other means than ἀναγνώρισις.

*Ἑλλᾶρ. A tragedy otherwise unknown. Hence several Edd. have read *e conj.* Ἀντιόπη, as the ref. would be applicable to a play of that name by Euripides.

διὰ τοῦτο οὐ περὶ πολλὰ γένη. It follows from (διὰ τοῦτο) the numerous requirements for a good tragic plot, and especially the necessity that it should be taken from familiar tradition, combined with the small liberty of variation allowed to the poet in ref. to such traditions (sup. § 5), that very few families fulfil the conditions required. See further note sup. c. xiii. § 5. Arist. adds that such accidental considerations, not any conscious principle, (οὐκ ἀπὸ τέχνης ἀλλ' ἀπὸ τύχης) led to this practical limitation of the field of Tragic Plots.

CHAP. XV. On the position of this ch. see note on beginning of c. xvi.

§ 1. ὅπως χρηστὰ ᾖ. Much unnecessary difficulty has been raised on these words. Consider (1) the frequent assertion that Tragedy is μίμησις βελτιόνων, (c. ii. § 4 fin., inf. § 8), μίμησις σπουδαίων (c. v. § 4). See c. xiii. §§ 1—4 &c. &c. Also that ἁμαρτία, not μοχθηρία, should be the source of calamity (c. xiii. § 3).

(2) χρηστὸς is not to be confused with καλὸς or σπου-

δαῖος. *χρηστότης* depends on the excellence of *motive* (*προαίρεσις*), and is consistent with failure, and even bad judgment, in action. Unlike *καλὸς* or *σπουδαῖος* it would be applicable to 'imbecile virtue.'

(3) Aristotle is doubtless speaking in reference only to the hero or the principal characters of the Play (see note sup. c. xi. § 2). The subordinate characters may display villany, and indeed often must do so, not only to enhance the character of the hero, &c. but also that the plot may be true to life at all.

(4) This precept is qualified by *ἐν ἐκάστῳ γένοι* just below, and by *παράδειγμα πονηρίας μὴ ἀναγκαῖον* in § 5, and is further illustrated by the instructive parallel between painting and poetry in this respect traced out in § 8. Note especially the words *τοιούτους ὄντας ἐπιεικέως ποιεῖν*.

(5) It must be taken not as standing alone, but side by side with the three other coordinate rules, which mutually qualify one another. Note especially Rules 2 and 3, that *ἡθῆ* must also be *ἀμότυπον* and *ὁμοία*.

Aristotle may possibly have intended to meet Plato's objection *Rep.* III. pp. 396, 401 &c. &c., that the Drama imitates everybody and everything, good and bad alike, and must consequently be degrading to the character of the actors as well as the spectators.

ἔξει δὲ ἡθὸς κ.τ.λ. Cf. *Rhet.* Bk. III. c. 16. § 8. *Ἡθικὴν δὲ δεῖ τὴν διήγησιν εἶναι. ἔσται δὲ τοῦτο ἂν εἰδῶμεν τί ἡθὸς ποιεῖ. ἐν μὲν δὴ τὸ προαίρεσιν δηλοῦν ποῶν δὲ τὸ ἡθὸς τῷ ποῶν ταύτην.*

τὸ μὲν χεῖρον. This opinion of women prevailed especially among the Ionic races, far less among the Dorians. See Euripides passim, and Arist. Hist. Anim. Bk. IX. c. i. (quoted by Twining, ii. p. 137). Add Pol. I. c. v. § 7 and Nic. Eth. Bk. VIII. c. vii. § 1, c. x. § 5.

τὸ δὲ ὅλως φαῦλον. This would be explained by Aristotle's theory that slavery depended on an ordinance of Nature by which some men were essentially inferior and fit only for servitude. See Pol. Bk. I. passim, and Nic. Eth. Bk. VIII. c. xi. § 6, Bk. X. c. vi. (fin.). The same sentiment occurs in Eur. Iph. Aul. 1400, βαρβάρων δ' Ἑλλήνας ἔρχειν εἰκός, ἀλλ' οὐ βαρβάρους, μῆτερ, Ἑλλήνων τὸ μὲν γὰρ δοῦλον, τὸ δ' ἐλεύθερον.

§ 2. ἀρμόττοντα. Cf. Hor. A. P. 114—118,

Intererit multum Davusne loquatur an heres,
Maturusne senex an adhuc florente juventa
Fervidus, et matrona potens an sedula nutrix,
Mercatorne vagus cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.

§ 3. τὸ ὅμοιον τοῦτο γὰρ ἕτερον κ.τ.λ. Ὅμοιον, of which however no illustration is given in § 5 below, probably means, conformable to the *traditional character* of the person represented. If so it is exactly what Hor. enjoins, A. P. 120 &c.,

Scriptor honoratum si forte reponis Achillem,
Impiger, iracundus, inexorabilis, acer,
Jura neget sibi nata, nihil non arroget armis.
Sit Medea ferox invictaque, flebilis Io
Perfidus Ixion, Io vaga, tristis Orestes.

To disregard this precept would be *λύειν τοὺς παρελημμένους μύθους* (c. xiv. § 5). Thus *ὁμοιον* would be one species of *ἄρμοττον* specially required by the *traditional* character of Tragic subjects (not so Comic). See sup. c. ix. § 6 (note), &c.

§ 4. *ὁμαλόν*. Cf. Hor. A. P. 126,

Servetur ad imum

Qualis ab incepto processerit, et sibi constet.

ὁμαλῶς ἀνωμαλόν. Referring to such a consistently inconsistent character as Tigellius in Hor. Sat. I. iii. 9, &c. "Nil æquale homini fuit illi," or Priscus in Hor. Sat. II. vii. 10,

Vixit inæqualis clavum ut mutaret in horas . . .

. . . Vertumnis quotquot sunt natus iniquis.

§ 5. *ὁ Μενέλαος ἐν τῇ Ὀρέστῃ*. Euripides in this play represented Menelaus as weak and contemptible, much below the level of his traditional character. This therefore was not *ὁμοιον* (§ 3), and was consequently gratuitous (*μὴ ἀναγκαῖον*). His object was probably (as Ritter points out) to gratify the Athenian hatred of a Spartan.

Ἀκύλλῃ. Probably by Eurip., otherwise unknown.

Μελανίππης ῥῆσις. An absurd, quasi philosophical argument addressed by Melanippe to her father, to prove, on principles derived from the philosophy of Anaxagoras, that two children of whom she had been delivered, (the father being Neptune), might be natural offspring of her father's cows, and should not therefore be destroyed as monsters.

ἡ ἐν Αὐλίδι Ἰφιγένεια. Iph. is represented as abject in her supplications for life 1216—1252,—especially in the concluding sentiment *κακῶς ζῆν κρεῖσσον ἢ θανεῖν καλῶς*,—and resolute and unflinching shortly afterwards 1375—1399. St. Hilaire and others have defended Euripides. It should be remembered however that the value of the example and the force of the criticism here depend altogether on the statement (as Twining points out) *οὐδὲν γὰρ ἔοικεν*. The irresolute may often gain resolution, without violating *τὸ δμαλόν*, [e.g. cf. *Æsch. Agam.* 205—224, where the change of Agam. from irresolution to stern resolve (*τὸ παντότολμον φρονεῖν μετέγνω*) is finely depicted,] but the poet must not represent the change as so sudden or so violent that the new phase of character and the old have nothing in common.

§ 6. *χρῆ δὲ κ.τ.λ.* Either a further precept (so Ritter), or perhaps more probably a *general* consideration which must never be lost sight of in the management of *ἡθῆ*, any more than in that of the *πραγμάτων σύστασις* or *μῦθος* (as pointed out in c. x.).

§ 7. *τὰς λύσεις τῶν μύθων*. This technical expression is not explained till c. xviii. (in a passage of doubtful genuineness). Moreover as the passage also relates not to *ἡθῆ* but to *μῦθος*, Herm. proposes to transfer it to c. xviii. (where see note).

ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μηχανῆς. See Eur. *Med.* 1321. Schlegel observes that in no less than 9 out of his 18 extant Tragedies Eurip. has recourse to a

'*deus ex machinâ*.' See Hor. A. P. 191, "*Nec Deus intersit nisi dignus vindice nodus Inciderit.*"

ἐν τῇ Ἰλιάδι. Hom. Il. II. 155—181. Athene interposes to stop the ἀπόπλους. As Aristotle generally quotes Homer with praise, Herm. suggests that the Ἰλιάς μικρὰ may be referred to. (See c. xxiii. § 3 fin.). Others that Aristotle may be referring to a Tragedy of that name, otherwise unknown. But after all no censure on Homer is necessarily implied. Aristotle says that a '*deus ex machinâ*' is to be avoided in a tragedy, and merely takes an Epic illustration of a '*deus ex machinâ*,' without pronouncing it to be wrong there. See a similar case sup. c. xiii. § 7 (note). Vahlen observes that Aristotle does not hesitate, when he merely desires to elucidate his meaning, to give Epic illustrations when discussing Tragedy and *vice versa*. *Inter alia* he quotes inf. § 8 c. xvi. §§ 3, 5, also c. viii.

ἀλλὰ μηχανῇ χρηστέον. μηχανῇ is used elliptically for θεὸς ἀπὸ μηχανῆς (comp. the abbreviated expression ἀπὸ σκηνῆς for actors in c. xii.), for (1) see the reason below, ἅπαντα γὰρ ἀποδίδομεν κ.τ.λ. (2) Machinery (in literal sense) would not be required for what is ἔξω τοῦ δράματος. (3) Only in this sense could μηχανῇ be applied to the Iliad.

ὅσα πρὸ τοῦ γέγονεν. Cf. Nic. Eth. Bk. I. c. xi. § 4. τὰ παράνομα καὶ δεινὰ προϋπάρχειν (according to the usual explanation, 'to presuppose,') ἐν ταῖς τραγωδίαις.

ἔλογον, 'improbability.' This is not so strong a case as the former. Short of a combination requiring a '*Deus*

ex machinâ,' we may err by introducing what is highly improbable either in the conduct of the persons represented or in the order of events, i.e. in both *ἥθη* and *μῦθος* (§ 6 init).

τὰ ἐν τῷ Οἰδίποδι. The particular point is explained in c. xxiv. § 10 to be that Œdipus before marrying Jocasta should not have heard or enquired into the circumstances of the death of Laius. See sup. c. xiv. § 6.

§ 8. *τοὺς ἀγαθοὺς εἰκονογράφους.* The same analogy occurs sup. c. vi. § 11.

σκληρότης, 'harshness.' The word has generally a bad sense (e.g. Eth. Bk. IV. c. viii. § 3 *ἄγριοι καὶ σκληροί*, and in Plat. Rep. 410 D *σκληρότης* is the bad result of excessive development of *τὸ θυμοειδές*) and hence perhaps is purposely chosen here. If some quality not itself good is to be represented, it must by idealization be made as good and noble as the case admits of. Various conjectural emendations have been proposed, but the reading of the MSS. as given in the text, though perhaps more in the manner of a rough note than a finished sentence, gives a satisfactory meaning.

τὸν Ἀχιλλέα. Contrast Plato's criticism of Homer's Achilles, Rep. p. 391 med., *ἔχειν ἐν αὐτῷ νοσήματι δύο ἐναντίω ἀλλήλοις, ἀνελευθερίαν μετὰ φιλοχρηματίας, καὶ αὖ ὑπερφημίαν θεῶν τε καὶ ἀνθρώπων.*

Ἀγάθων. Cf. sup. c. ix. § 7 note.

§ 9. *διατηρεῖν.* This infin., like *ποιεῖν* above, depends on the preceding *δεῖ*.

καὶ πρὸς τοῦτοις κ.τ.λ. "And in addition to these things he must pay attention to (the impressions on or appeals to) those senses which are not necessarily connected with Poetry." The meaning though obscurely expressed seems to be that not only the sequence of incidents and correct delineation of character, which appear on the face of the composition itself, are to be attended to, but also the more or less extraneous accompaniments of music, dancing, scenic display, &c.

ἐν τοῖς ἐκδεδομένοις λόγοις. Probably the Book *περὶ ποιητῶν* (Vahlen), (on which work, Cf. Introductory note), or those *περὶ μουσικῆς*, and *περὶ παιδείας*, and it may be Pol. Bk. V. (Ritter).

CHAP. XVI. This and the two following chapters revert to the subject of *μῦθος*, the discussion of which seems to be interrupted by c. xv. on *ἥθη*. Indeed looking at the concluding words of c. xiv. it may be questioned whether this chapter at any rate would not be better in place earlier still, *ἀναγνώρισις* having been already partially discussed in c. xi. Ritter regards the chapter as a spurious amplification of that discussion. Ueberweg suggests the transposition of c. xv. to the end of c. xviii., so that the discussion of *μῦθος* may be continuous from c. vii. to c. xviii. (excepting the doubtful c. xii.)

§ 2. *λόγῃν ἣν φοροῦσι Γηγενεῖς*, an unknown quotation. The *σπαρτοὶ* or earth-born children of Cadmus were said to have a congenital (*σύμφυτον*) spear-mark on their bodies.

ἄστέρας. Possibly Carcinus gave this version of the ivory shoulder of the Pelopidæ.

ἐν τῇ Τυροῖ διὰ τῆς σκάφης. Soph. wrote a 'Tyro' but no fragments remain. σκάφη is either the 'ark' (like that of Moses) in which Tyro's children were exposed, or it is a child's ornament or toy in the form of a boat.

- § 3. Ὀδυσσεὺς... ἄλλως ἀνεγνώρισθη κ.τ.λ. Euryclea discovers Ulysses *spontaneously* (ἐκ περιπετείας) by the scar when he was in the bath (Od. xix. 392). Ulysses displays the scar to the βούκολος Philætius and the συβότης Eumæus πίστεως ἕνεκα, Od. xxi. 217. References were made to the various Books of the Il. and Od. by their subjects, and thus the latter part of Odys. xix. was called Νίπτρα. (So again c. xxiv. § 10.) Compare the reference (S. Mark xii. 26) to Exod. c. iii. as 'ἐν τῇ βίβλῳ Μωσέως ἐπὶ τῆς βάτου.'

ἐκ περιπετείας, 'ex inopinato casu' (Ritter). See note sup. on c. x. § 2.

- § 4. πεποιημένοι, "arbitrarily invented." Compare πεποιή-ται in c. ix. § 7. Also inf. § 8 and πεποιημένα ὀνόματα 'newly coined words' in c. xxi.

ἀνεγνώρισεν. In the less usual sense of 'made himself known.' See inf. § 7, and c. xvii. §§ 3, 5. The reference is to Eur. Iph. Taur. 808, &c., and that διὰ τῆς ἐπιστολῆς is to ib. l. 759, &c.

ἐκεῖνος δὲ αὐτὸς... οὐχ ὁ μῦθος. Hence the means of ἀναγνώρισις are arbitrarily invented (πεποιημένα) so far as relates to the discovery of Orestes by Iphigenia. This does not apply to *his* recognition of *her* διὰ τῆς

ἐπιστολῆς, which accords with the tradition. The text here has suffered severely from arbitrary emendations and conjectures of Editors. But the sense of the MS. reading, however awkwardly expressed, seems perfectly clear and satisfactory.

τῆς εἰρημένης ἀμαρτίας, viz. that of appealing to some conspicuous mark or sign, censured in § 1, and somewhat contemptuously referred to in the closing words of this Chapter. Aristotle adds that he might have carried in his hand (ἐνεγκεῖν) and visibly displayed some of those σημεῖα or τεκμήρια (see Iph. Taur. 822) to which he appeals (e.g. the woven garment 814, &c., the λόγχη πατρὸς l. 823) in which case the means of ἀναγνώρισις would be precisely similar to the περιδέρρεα, &c., just censured, and hence the device of the poet is inartistic. The point of Aristotle's objection is that such signs are arbitrary and do not arise from, or stand in any connexion with, the story, (see inf. § 8).

ἡ τῆς κερκίδος φωνή. Soph. wrote a Tragedy 'Tereus,' which is lost. The poetic metaphor makes it probable that this is a quotation from it. Philomela, having had her tongue cut out by Tereus, declared her tale to Procne by representing the incident in embroidery. The point or purpose of the reference in the text is not clear.

§ 5. αἰσθέσθαι τι ἰδόντα. The sight of something 'touches a chord in the memory.'

ἐν Κυπρίοις τοῦ Δικαιογένοῦς. The work and the author are alike unknown. It may be τὰ Κύπρια or

οι Κύπριοι, an Epic or a Tragic poem, probably the former. See c. xxiii. § 4.

The nomin. to *ἐκλαυσεν* is probably Menelaus. If so, compare the effect of the statue of the absent Helen upon Menelaus in *Æsch. Agam.* 416—419.

ἐν Ἀλκίνου ἀπολόγῳ. The reference is to *Odys.* c. viii. 521 &c. Twining refers to another beautiful ἀναγνώρισις of this kind in *Od.* iv. 104—116, and afterwards 151—154. Telemachus betrays himself by weeping when Menelaus speaks of Ulysses.

§ 6. ἐν Χοηφόροις. See *Æsch. Choeph.* 167—209, where we find a process of inference throughout leading to the ἀναγνώρισις of Orestes. It is true that some inference is also implied in the former case, but in this example it is more obvious, and the ‘*Enthymemes*’ making up the circumstantial evidence more explicit.

Πολυεΐδου. See inf. c. xvii. § 3. A dithyrambic poet of this name is mentioned by Diodorus fl. c. 400 B.C. In his play the ἀναγνώρισις of Orestes apparently was deferred till the last moment, and took place through his uttering this reflection audibly as he was being led to sacrifice. A similar audible soliloquy seems to be referred to in the *Tydeus* of Theodectes, and the *Phineidæ*. Both these works are unknown. For the legend of the latter see *Soph. Antig.* 966 &c.

συνελογίσαντο τὴν εἰμαρμένην κ.τ.λ. In this case there would be no logical connexion, but an obvious propriety of coincidence which suggests connexion. Cf. the incident of the Statue of *Mitys* c. ix. § 12.

§ 7. ἐν τῇ Ὀδυσσεῇ τῇ ψευδαγγελίᾳ. A Tragedy otherwise unknown is probably here referred to. The text seems to imply some such incident as this. A pretender is believed by the spectators to be Ulysses, because they *assume* the fulfilment of his confident boast that he will shew his acquaintance with a bow of Ulysses, which as a matter of fact he has never seen. When he fails to do so, the spectators discover that their inference was a παραλογισμὸς and the ἀναγνώρισις a deceptive one. The test proposed resembles that referred to by Hor. Od. i. 28, 11, "Clipeo Trojana refixo Tempora testatus." For θεάτρον Hermann *e conj.* proposes θατέρου, since the deception of the spectators has nothing to do with ἀναγνώρισις as forming part of the poet's plot.

ὥς δὲ ἐκείνου ἀναγνωριοῦντος, 'assuming that he would manifest his identity by that means.' Compare this sense of ἀναγνωρίζω sup. § 4.

§ 8. πασῶν δὲ βελτίστη κ.τ.λ. Is this (α) a fresh class (in fact a 5th) of ἀναγνωρίσεις? or (β) a general condition to which some (and perhaps chiefly the 3rd) of those above mentioned may conform? or (γ) one of the former selected and preferred?

Twining advocates (α) because (1) this class does not seem, from the example given, to be identical with any of the preceding, the ἐπιστολὴ of Iph. Aul., though mentioned under class 2, is given by way of contrast and not as an illustration of that class; and (2) the ἀναγνωρίσεις mentioned below as holding the 2nd rank

in excellence do correspond with one of the previous classes, viz. the 4th.

τῆς ἐκπλήξεως γιγνομένης δι' εἰκότων. 'The startling effect being produced by probable means.'

Ἰφιγενεία. What Iphigenia? Æsch. Soph. and Eurip. wrote Iph. Aul., and Polyeides the Sophist, as well as Eurip., an Iph. Taur. The words however in the next sentence seem to shew that Eur. Iph. Taur. is still referred to (Ritter). At any rate there is no inconsistency in referring with approbation to Eur. Iph. Taur. so far as this particular incident is concerned. See note sup. on ἐκεῖνος δὲ αὐτὸς κ.τ.λ. § 4.

ἐπιθεῖναι γράμματα, "tradere epistolam" (Herm.) The letter in question is called γράμματα (cf. literæ) three or four times in the Iph. Taur. ἐπιτίθημι similarly used for 'dispatching' a letter, &c. is found in Hdt. iii. 42 (fin.), βιβλίον γράψας ἐς Αἴγυπτον ἐπέθηκε. See also Hdt. v. 95, Thuc. i. 129 (ἐπιστολὴν ἀντεπετίθει), Dem. 915 l. 17, &c.

CHAP. XVII. § 1. πρὸ δαμάτων τιθέμενον. The poet in working out the details of his composition must realize the scene as far as possible as though before his eyes. The further precept *δσα δυνατόν καὶ τοῖς σχήμασι συναπεργαζόμενα* may be illustrated by a notice of Domenichino quoted by Twining, ii. p. 200, &c. That painter is said to have been in the habit of practising in his own person the expressions of anger, pain, pity, &c. which he wished to depict. The former precept enjoins

that he should put himself in the position of a *spectator*, and the latter that, whenever it is possible, he should put himself in the position of an *actor* also.

ὁ μὴ ὁρῶντα (ἀν). *Αν here is inserted by Vahlen purely *e conj.* and against MS. authority. It seems moreover to give a hypothetical force to ἐλάνθανεν inconsistent with the statement of fact in ἐξέπεσε. The words apparently mean, 'which escaped the notice of the spectator if he did not see it;' and the objection to Carcinus would be that he did not make sufficient provision to *ensure* that the spectator should not fail to see an incident so essential to the intelligibility of his play.

§ 2. ἀπὸ τῆς αὐτῆς φύσεως. Almost equal to 'cæteris paribus,' i.e. 'given the same natural powers.' οἱ ἐν τοῖς πάθεσιν, 'those who are themselves in the feelings or emotions (which they represent).' Cf. Hor. A. P. 101, &c. "Si vis me flere dolendum Primum est ipsi tibi," &c.

μανικός, 'of an excitable (or enthusiastic) nature.' Much the same as μελαγχολικός, cf. Plat. Rep. p. 573 C. Arist. Nic. Eth. VII. c. vii. fin. &c. Cf. Hor. A. P. 296, "Excludit sanos Helicone poetas Democritus." Plat. Phædr. 245 A. τρίτη δὲ ἀπὸ Μουσῶν κατοκωχῇ τε καὶ μαρία κ.τ.λ. . . . ἡ ποίησις ὑπὸ τῆς τῶν μαινομένων ἢ τοῦ σωφρονούντος ἡφανίσθη.

εὐκλαστοί . . . ἐξεταστικοί. ἐξεταστικοί, 'apt to investigate.' This refers to the εὐφρεῖς or gifted natures who are able to study as though from outside the ex-

pressions and manifestations of the various emotions of human nature. *εὐπλαστοί* are the *μανικεῖ* or excitable, who easily fall themselves into states of strong feeling or emotion. (With *εὐπλαστος* comp. Hor. A. P. 163, "*cereus in vitium flecti*.") The distinction is not unlike the modern one of 'objective' and 'subjective' poets respectively. Of the former, for instance, Shakspeare would be a notable example, [of whom Coleridge says, 'Shakspeare is like the Spinozistic Deity—an omnipresent creativeness. His poetry is characterless, it does not reflect the individual Shakspeare at all.'] Of the latter perhaps Shelley may serve as a type, [e.g. 'Thus all things were Transformed into the agony which I wore' (Revolt of Islam)].

§ 3. *ἀκτίθεσθαι καθόλου*. Cf. c. ix. §§ 2—6 on the general ideal in all Poetry and Tragedy in particular.

τούτους τε τοὺς λόγους καὶ τοὺς πεποιημένους. The former are the traditional *μῦθαι* of which that of Amphiaras just mentioned would be an example. The latter are plots invented by the poet. Cf. c. xiv. § 5, *αὐτὸν δὲ εὗρίσκειν δεῖ κ.τ.λ.* : and for this sense of *πεποιημένον* cf. c. xvi. §§ 4, 8, c. xxi. § 9.

τὸ δὲ ὅτι ἀνεῖλεν . . . ἔξω τοῦ μύθου. Among various suggestions and emendations the simplest (if indeed any are necessary) is that of Vahlen, viz. to transpose *καθόλου* and *μύθου*. *ἔξω τοῦ μύθου* refers to what is not part of the action of the play, though it may be pre-supposed or otherwise referred to, = *ἔξω τοῦ δράματος* sup. c. xiv. § 6, and c. xv. § 7. *ἔξω τοῦ καθόλου* refers to those details of the action which may be varied according to

the taste and judgment of the poet, not being part of the invariable outlines of the tradition. (Cf. c. xiv. § 5). e.g. The murder of Laius in Soph. O. T. is *ἔξω τοῦ μύθου*, but not *ἔξω τοῦ καθόλου*. Conversely some of the means of *ἀναγνώρισις* criticised in the last chapter in Eur. Iph. Taur. would be *ἔξω τοῦ καθόλου* but not *ἔξω τοῦ μύθου*.

ἀνεγνώρισεν, 'caused himself to be recognised.' See note sup. c. xvi. § 4.

ὡς Πολύειδος ἐποίησεν. See note sup. c. xvi. § 6.

§ 4. *ὑποθέντα τὰ δνόματα*. Cf. sup. c. ix. § 4, *οὗ στοχάζεται ἡ ποίησις δνόματα ἐπιτιθεμένη*.

ἐν τῷ Ὀρέστη κ.τ.λ. The capture and subsequent deliverance of Orestes *somehow* are parts of the unvarying outline of the *μῦθος*: that they are effected by his madness (Iph. Taur. 260—340) and the ablution of the statue (ib., 1157, &c., and esp. 1191) respectively, are varying *ἐπεισόδια*, though given as an instance of *οἰκεία ἐπεισόδια*. Hence *ἐν τῷ Ὀρέστη* must be 'in the case of Orestes.'

§ 5. *μικρὸς ὁ λόγος*, al. *μακρὸς*. There is some MS. authority for both, though that for *μικρὸς* is slight. Ritter defends *μακρὸς*. The story of the Odyssey though here compressed into a few lines may still be called *μακρὸς*, because admitting of such large and frequent episodes (*ἣ δὲ ἐποποιία τούτοις μηκύνεται*). But *per contra* it may be urged for *μικρὸς*, that the smallness of the story contrasted with the bulk of the *Odysa.* shews how true it is that the Epic is indebted to Episodes for its magnitude,

ἀναγνωρίσας τινός. Vahlen takes this word again in the sense of 'made himself known to certain persons' (see note sup. § 3). It seems simpler perhaps to refer it to his own recognition of the swineherd, &c.

CHAP. XVIII. The contents of this Chapter as it now stands are miscellaneous and somewhat disconnected, and the text is more than usually corrupt and mutilated. The first three sections are unhesitatingly rejected by Ritter, since (1) *χρή δὲ κ.τ.λ.* (§ 4) comes in close connexion with the end of c. xvii. (2) The account of *δέσις* and *λύσις* is weak and confused. (3) There is much that is inconsistent with previous statements, especially in § 2. Hermann transposes § 1 (*ἔστι δὲ πάσης . . . μεχρὶ τοῦ τέλους*) to after § 3, and further inserts there the passage about *λύσεις τῶν μύθων* which is ordinarily read in c. xv. § 7, where it certainly seems out of place in the midst of a discussion of *ἥθη*.

§ 1. *μεταβαίνειν εἰς εὐτυχίαν.* So the MSS. without variation. This being obviously corrupt, we have only conjecture to fall back upon. Vahlen proposes to supply *ἐκ δυστυχίας συμβαίνει ἢ ἐξ εὐτυχίας εἰς δυστυχίαν.* So also (very nearly) Ueberweg. Hermann reads, *μεταβαίνει εἰς δυστυχίαν ἢ εἰς εὐτυχίαν*, and so on.

τῷ Λυκεῖ. See note sup. on c. xi. § 1.

§ 2. *Τραγωδίας δὲ εἶδη . . . ἐλέχθη.* This probably refers to the four in c. xii., but if so the divisions here ought to have some relation to them: (though Vahlen thinks that the statement only means that the *εἶδη* here cor-

respond in number with the *μέρη* in c. xii.) See *εἶδη* and *μέρη* again contrasted in c. xxiv. § 1. Another suggestion is that the three parts in c. xi. are referred to (see c. xi. § 6) with *ἦθος* added. But as before this does not explain *τοσαῦτα γὰρ τὰ μέρη ἐλέχθη*, nor even do the four parts in the two cases coincide. Vahlen inserts the marks of a lacuna after '*καὶ ἀναγνώρισις*' to indicate that probably the words *ἡ δὲ ἀπλῇ* ought to be inserted there, together perhaps with a definition of *ἀπλῇ* corresponding to that of *πεπλεγμένη*; so that the four kinds of Tragedy will be *πεπλεγμένη*, *ἀπλῇ*, *παθητικῇ*, and *ἠθικῇ*, as they are enumerated in c. xxiv. § 1. He adds that the neuter form of *τὸ τερατῶδες*, or whatever the true reading may be (see below), indicates that this is not a fourth species coordinate with the others. The four will then be gathered from c. x. and xi. with the addition of *ἠθικῇ*, discussed in c. xv. The difficulty remains that the above four species have no coordinate relation or principle of division *inter se*.

τὸ δλον ἐστὶ. These words, if genuine, can only mean 'where all depends upon.'

οἱ τε Αἴαντες καὶ οἱ Ἰξίονες. Soph. wrote an Ajax Oïleus as well as the extant Ajax (Telamonis), and all three Tragedians wrote an Ixion.

ἠθικῇ. One in which the delineation of 'manners' is prominent. Cf. Latin '*moratus*.'

αἱ Φθιωτίδες καὶ ὁ Πηλεύς. Both titles are found among the plays of Soph., and the latter among those of Eurip. also.

τὸ δὲ τερατῶδες. A conj. of Schröder's for the obviously corrupt reading of MSS. τὸ δὲ τέταρτον δησ. . . or δησ οἶον. "One MS. (owing probably to a conj. of the copyist) has τὸ δὲ τέταρτον ὁμαλὸν οἶον. On τερατῶδες see sup. c. xiv. § 2.

- § 3. συκοφαντοῦσι, 'captiously criticise' (Don.) The writer speaks feelingly as to the treatment of poets by the "irresponsible indolent reviewers" of his day.

γεγονότων γὰρ κ.τ.λ. "Distinguished poets having arisen in each department, people now demand that an individual poet should surpass the peculiar excellence of each of them."

οὐδὲν ἴσως τῷ μύθῳ. These words are substituted by Vahlen for the conj. of Bonitz inserted in his former Ed. οὐδενὶ ἴσως (ῶς) τῷ μύθῳ. He thinks though that some such word as ὅμοιαν should be inserted before τῷ μύθῳ to account for the dative. This however is a pure guess, unsupported by any MS. authority, and it does not even appear (in the absence of explanation) to have the merit of making the whole passage more intelligible, as it would clearly apply only to τὴν αὐτὴν, and not to ἄλλην. The conjectural insertion of ὥς after ἴσως and also the change of οὐδὲν ἴσως into οὐδενὶ ἴσως may be justified by the ὁμοιοτέλευτα in each case. The sense of the passage thus amended accords with the preceding context, in which the four different species of Tragedy have been distinguished by the character of their μῦθοι. As the text stands in this Edition (following the MSS.) the sense will be, "We are perhaps by no means justi-

fied in calling Tragedies different or the same by mere reference to their Plot. This however (i.e. their identity) occurs when the *πλοκή* and *λύσις* of the Plot are similarly conducted." Evidently out of the same subject (*μῦθος*) a variety of different Tragedies may be constructed by varying the *πλοκή* καὶ *λύσις*. The clause introduced by *τοῦτο δὲ* has logical reference to *τὴν αὐτὴν* only.

πολλοὶ δὲ πλέξαντες εὖ λύνουσι κακῶς. See note sup. on c. vi. § 14.

κρατεῖσθαι. The MSS. and most other Editors have *κροτεῖσθαι* (Hermann, Ritter, Stahr, Aldus, &c.) 'to be applauded.' *κρατεῖσθαι* is suggested *ε* conj. by Vahlen and Ueberweg, and is supported by Pol. Bk. IV. c. xiii. § 2.

§ 4. *ὅπερ εἴρηται πολλάκις*, e.g. v. § 4, vii. § 5, &c. This § seems to come in natural connexion with c. xvii. fin.

πολύμυθον, 'embracing many stories,' there being much greater freedom in the way of Episodes in Epic.

παρὰ τὴν ἐπόληψιν, "præter expectationem" (Ritter). The poet expected to gain variety of incident, the result is simply confusion.

§ 5. <η> *Νιόβην κ.τ.λ.* The objections to the MS. reading, *ὥσπερ Εὐριπίδης Νιόβην καὶ μὴ ὥσπερ Αἰσχύλος*, are (1) Euripides is not known to have written a Niobe, and (2) In any case the story of Niobe has nothing to do with *Ἰλίου πέρσις*. With the reading in the text the sense would be filled up thus from the preceding clause, *ἢ Νιόβην (δλην) καὶ μὴ (κατὰ μέρος) ὥσπερ Αἰσχύλος*.

ἢ ἐκπίπτουσιν ἢ κακῶς ἀγωνίζονται, 'either fail out-

right or contend unsuccessfully.' The latter merely implies that some rival has done better. Hermann, Ritter, and Stahr take ἐν τούτῳ μόνῳ to mean 'in this one drama only,' but it does not appear clear what drama is referred to. It is supposed *e conj.* to be an ἱλίου πέρις. The words seem more naturally to mean 'in this point only.' But § 7 seems to imply another defect in Agathon, the management of his Choral odes. That defect however may not amount to ἐκπίπτειν. See further note on Agathon sup. c. ix. § 7.

§ 6. ἔστι δὲ τοῦτο εἰκός, viz. "ut prudens decipiatur et fortis superetur" (Ritter). Agathon's words are given in full in Rhet. II. c. 24, § 10:—

Τάχ' ἂν τις εἰκὸς αὐτὸ τοῦτ' εἶναι λέγοι,
 Βροτοῖσι πολλὰ τυγχάνειν οὐκ εἰκότα.

§ 7. It is scarcely conceivable that Aristotle should have dismissed the important subject of the Chorus in so cursory a manner. This is one of the points chiefly relied on by Ritter and others who argue for the late Alexandrian origin of our present recension of the Poetics, the Chorus having then become insignificant or obsolete, see Introd. note.

ἔνα δὲ ὑπολαβεῖν τῶν ὑποκριτῶν. See Hor. A. P. 193, &c., "Actoris partes chorus officiumque virile Defendat" &c.

CHAP. XIX. περὶ μὲν τῶν ἄλλων κ.τ.λ. This implies that the other four parts of Tragedy have already been discussed. This is not the case with two of these, viz,

ὄψις and *μελοποιία*—and *ἥθη* received a very cursory and parenthetic treatment in a part of c. xv. Ritter supposes the Alexandrian editor to have excised the discussion of *ὄψις* and *μελοποιία* on account of the growing practice of writing Tragedies for reading only, and not acting.

ἐν τοῖς περὶ ῥητορικῆς. Such a discussion is found in Rhet. Bks. I. and II., but as in the Rhet. Arist. several times refers to the Poetics, we may suppose either that those actual Books are not specifically quoted here, which the form of words in the text does not necessarily imply; or that Aristotle, keeping by him his notes of Lectures on both subjects unpublished, may have made cross-references from one to the other.

§ 2. *μέγεθος καὶ μικρότητας*; sc. *παρασκευάζειν*, 'to heighten or to extenuate incidents.'

§ 3. *ἐν τοῖς πράγμασιν*, i.e. 'in the arrangement of incidents,' equivalent to *συστάσει πραγμάτων* or *μῦθος* (Ritter). The *διάνοια* and *μῦθος* must draw upon the same principles,—one being as it were a comment on the other, (Cf. a similar statement about *ἥθη* and *μῦθος* in c. xv. § 6)—and those principles in both cases the same (as stated above) as those which guide the Rhetorician when he wishes to excite similar feelings by oratory.

τὰ μὲν...τὰ δὲ ἐν τῷ λόγῳ. These words are variously explained. It seems best to take *τὰ μὲν* as referring to *σύστασις τῶν πραγμάτων* or *μῦθος*, and *τὰ δὲ* as referring to *τὰ κατὰ τὴν διάνοιαν*. Otherwise, *τὰ μὲν* = incidents in drama, *τὰ δὲ* = incidents in a speech, referring to the

relation of Poetics and Rhetoric implied by ἀπὸ τῶν αὐτῶν ἰδεῶν, and spoken of in § 1. In either case it is insisted on that the incidents should speak for themselves, (δεῖ φαίνεσθαι ἄνευ διδασκαλίας) and not require any one to act showman as it were, as Bottom in Midsummer Night's Dream, Act V. Sc. 1, "This lantern doth the horned moon present," &c.

ἄνευ διδασκαλίας, 'sine introductione in scenam' Herm. So also Stahr. If so compare c. xiv. § 1, where a similar statement is made of such a story as that of Œdipus. Ritter denies this interpretation, and explains διδασκαλία as 'expositio verbis enuntiata,' and this obviously gives a better antithesis to ἐν τῷ λόγῳ ὑπὸ τοῦ λέγοντος παρασκευάζεσθαι.

ᾧ δέοι. This is a conjectural change by Vahlen for the MS. ἡδέα. If a change is to be made, ἡδέη would seem to be the simplest, i.e. 'if things were obvious at once.' (For this sense of φαίνεσθαι cf. Plat. Rep. p. 528 C, οὐδὲν θαυμαστὸν αὐτὰ φανῆναι, and also inf. c. xxii. § 6). Retaining ἡδέα Ritter explains it of the 'tragica voluptas' (see c. iv. § 3, c. xiii. § 8, c. xiv. § 2), but a reference to this seems out of place here.

§ 4. τὰ σχήματα τῆς λέξεως. Various explained. It is most probably to be taken in its usual sense, viz. "figures of speech" (so Herm., Twining, &c.), i.e. the manner in which shades of thought are indicated by different moods, tenses, &c. If so, this would be connected with ὑποκριτικὴ (cf. c. xx. § 10) on the ground that the poet would *explicitly* study them only with

a view to giving directions to his actors for the proper elocution of such σχήματα. He himself (as Herm. says) "*spon-te figuris utetur.*" The poets of course originally both acted themselves and also taught the play to the other actors (διδάσκειν τραγῳδίαν, "*docere fabulam*"). Another explanation is, 'Actions suitable to diction.' Cf. this sense of σχήματα in c. xvii. § 2. But this would not suit the illustration from Protagoras. Or again that σχήματα almost = πάθη τῆς λέξεως (Ritter), 'nuances' (St. Hilaire). It does not appear why these should be relegated to ὑποκριτική.

- § 5. 2 Πρωταγόρας ἐπιτίμη. P. wrote on ὀρθοέπεια or correctness of diction. He is said to have distinguished εὐχωλὴ and ἐντολὴ as 'Moods' of Verbs (a distinction employed in the pedantic criticism attributed to him in the text); and also the genders of nouns as ἔρρενα, θηλέα, and σκεύη. See Arist. Rhet. III. c. 5, § 5.) Such an interchange of moods as is here objected to is legitimate in Poetry, but if an actor were to enunciate prayers as commands or *vice versa* the case would be different. Hence such distinctions were said in the last § to belong rather to ὑποκριτική than ποιητική.

CHAP. XX. This Chap. is probably an interpolation.

- (1) It is disconnected with the context and irrelevant to Poetry. (2) The discussion of the subject here at all seems inconsistent with the concluding words of the last Chap. (3) The eightfold classification is illogical and confused, and many of the Definitions are still more so. (4) Such a classification, attributed to Arist., would be historically an anachronism, if we accept

the statements of Dion. Hal. and Quintilian, who expressly assign the distinction of ἀρθρον and σύνδεσμος to the Stoics. (See extracts in Ritter, p. 223.)

§ 3. φωνῆεν, ἡμίφωνον, ἄφωνον. Hence the Latin Grammarians derived the terms *vocales*, *semivocales*, *mutæ*. ἡμίφωνα were also called ὄγρὰ γράμματα, 'flexible' letters, from the facility with which they are interchanged with other letters. Hence the term 'liquidæ.'

ἀνευ προσβολῆς, 'sine allisu' (Herm.), i.e. without contact between the upper and lower parts of the organs of speech. Compare Xen. Mem. i. c. iv. § 12, τὴν τῶν ἀνθρώπων [γλωτταν] ἐποίησαν οἶαν, ἀλλότε ἀλλαχῇ ψάουσαν τοῦ στόματος, ἀρθροῦν τὴν φωνήν κ.τ.λ. ἡμίφωνα will be those letters where the contact is incomplete, and consequently some breath passes through; such as are now termed 'fricatives,' 'spirants,' or 'continuous' letters. ἄφωνα will be those letters where contact is complete, and no breath passes, such as are called 'checks,' 'explosive' letters, 'mutes,' or 'momentary' sounds.

§ 4. σχήμασι τοῦ στόματος καὶ τοῖς τόποις. σχήμασι refers to the form assumed by the mouth in the pronunciation of the different vowels: τόποις to the point where the 'allisu' or contact takes place, (which may be guttural, palatal, dental, or labial,) in the pronunciation of consonants.

δασύτητι καὶ ψιλότητι. Referring to rough and smooth breathings.

ἔτι δὲ δξύτητι κ.τ.λ. Probably referring to the three kinds of accent, acute, grave, and circumflex. Others explain in reference to tones of voice. In either case we do not obtain distinctions of letters *inter se* as we do from the points mentioned before.

§ 5. καὶ γὰρ τὸ ΓΡ κ.τ.λ. Herm. and other Edd. read here (*e conj.*) καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α οὐκ ἐστὶ συλλαβὴ ἀλλὰ μετὰ τοῦ Α.

§ 6. σύνδεσμος δὲ ἐστὶ κ.τ.λ. This seems hopelessly confused. Two inconsistent Definitions are given, of which the former is (1) unintelligible, and (2) unscientific, both on account of its *negative* form and the *accidental* character of the attributes given. Moreover the same Definition is given again a few lines below for ἄρθρον. Ritter gives at some length a conjectural explanation of what may perhaps have been the writer's meaning in each Definition.

ἐκ πλειόνων φωνῶν πεφυκυῖαν συντίθεσθαι, * * καὶ ἐπὶ κ.τ.λ. For these words Herm. and Ritter read ἐκ πλειόνων φωνῶν, πεφυκυῖα τίθεσθαι καὶ ἐπὶ κ.τ.λ. as in the next §.

ἡ φωνὴ ἔσημος. ἔσημος is opposed to σημαντική, which is an epithet applied to Nouns and Verbs (see §§ 8 and 9) because they signify either objects or actions. This is not the case with adverbs, articles, conjunctions, prepositions, all of which were according to Dion. Hal. and Quint. included by Arist. under σύνδεσμος (Ritter).

§ 7. Ἄρθρον δ' ἐστὶ. The same confusion of two Definitions, both more or less unintelligible, recurs here, and the examples given rather increase the difficulty. The writer makes no real distinction between ἄρθρον, id quod jungit, and σύνδεσμος id quod conjungit. As Ritter observes, the word probably came from the passive sense of ἄρω and = id quod jungitur. In fact it seems to have gone through four stages. (1) A joint or member of a sentence, = clausula. (2) A particle (such particles usually related in pairs) by which the antithesis between such members is marked (e.g. ἔως...τέως, ὅφρα...τόφρα &c., &c. (3) Among such pairs of particles, the article and relative in particular (both developed from one original demonstr. pronoun which was placed at the beginning of each clause, as τὰ μὲν πολλῶν ἐξ ἐπράδομεν, τὰ δέ-δασται). They were called ἄρθρον προτασσόμενον and ἄρθρον υποτασσόμενον. (4) Finally the name was reserved for the Article proper, the Relative being classed under pronouns (ἀντωνυμῖαι). In Aristotle's time the word would probably have borne the first of these meanings. L. & S. give 'article' for the passages in Aristotle.

ὄνομα δέ ἐστι κ.τλ. The Definitions of ὄνομα and ῥῆμα are nearly the same as those given in the De Interp. ii. 1, but κατὰ συνθήκην (= ex Instituto) is omitted here and συνθετὴ is inserted, which ambiguous term Herm. takes to be equivalent in meaning to κατὰ συνθήκην. Cf. Hdt. iii. 86, where ἐκ συνθέτου = ex compacto (L. and S.) Herm. would distinguish the two words by a difference of accent: σύνθετος = compound, and συνθετὸς = κατὰ συνθήκην.

ἐν γὰρ τοῖς διπλοῖς κ.τ.λ. If the parts of compound words happen to be significant it is κατὰ συμβεβηκός, an accidental not an essential characteristic *qua* δνόματα.

- § 10. *πτῶσις*. Hence the word ‘casus,’ i.e. a falling away or deflection from the original form of noun or verb, especially the former, hence = inflexion. The nomin. which was not strictly speaking a *πτῶσις* at all was afterwards illogically called ὀρθή *πτῶσις*. The word *πτῶσις* is also used in the Categ. to express the relation between ‘paronymous’ words.

κατὰ τὸ τούτου ἢ τούτου κ.τ.λ., i.e. Gen. and Dat. cases.

κατὰ τὰ ὑποκριτικά. This resembles the statement about σχήματα τῆς λέξεως in c. xix. § 4, where also εὐχή, ἐντολή, &c. are given as examples.

- § 11. *Λόγος*. This includes ‘sentence’ and ‘proposition,’ ‘oratio’ as well as ‘oratio indicativa,’ as appears from what follows. The Definition is nearly identical with that in De Interp. iv. 1, with the substitution as before of συνθετὴ for κατὰ συνθήκην.

μέρος μέντοι ἀεὶ κ.τ.λ. The sense seems to be—there may be a sentence without a Verb (e.g. a Definition), but there cannot be a sentence without some μέρος καθ’ αὐτὸ σημαντικόν, i.e. without either noun or verb,—a sentence in this point being in contrast with both ὄνομα and ῥήμα (see Definitions given above)—of which fact the word ‘Cleon’ in the simple example ‘Cleon is walking’ is an illustration. Of course βαδίζει happens to be σημαντικόν also, so that the example is at first sight confusing.

§ 12. ὁ ἐκ πλειόνων συνδέσµω (al. συνδέσµων); sc. εἰς ὧν. The term λόγος must here be taken widely, so as to include not only 'sentence' [which may be even a single word, expressing a notion or conception, e.g. ἄνθρωπος, and in that case the λόγος would become φάσις μόνον as opp. to ἀπόφανσις, See de Interp. p. 17 a 17] and 'proposition,' but also any number of words united by some bond of connexion [as e.g. the Iliad]. The Definition of λόγος given above in § 11 would certainly be applicable to such a combination of words: but this extension of the use of both λόγος and σύνδεσμος, in a Chapter treating mainly of their grammatical sense, suggests the suspicion that this passage may perhaps have been inserted here from a recollection of De Interp. p. 17 a 15, and Post. Anal. Bk. II. c. 10, p. 93 b 35; especially as this whole Chapter rests under the suspicion of being an interpolated addition to the genuine work of Aristotle.

CHAP. XXI. This Chap. is four times referred to in the Rhet. and also below in c. xxii. As however it does not fit on with c. xix., those who, like Ritter, reject c. xx. suppose that the original has been epitomized and otherwise tampered with to make place for c. xx. It may be remarked that *this* discussion of ὀνόματα is not purely grammatical and not therefore irrelevant, (like c. xx. and the concluding § of this Chap. itself), because it refers to the various uses of ὀνόματα in Poetry.

τὸ μὲν ἐκ σημαίνοντος κ.τ.λ. Synthetic and Parathetic Compounds would respectively illustrate, though they are not exactly equivalent to, these two classes.

πλὴν οὐκ ἐν τῷ ὀνόματι κ.τ.λ. In a reference to the meaning of the whole noun the parts are not significative except accidentally, as was explained in c. xx. § 8.

τῶν μεγαλείων ὄν. The text here is very doubtful. For the corrupt MS. reading μεγαλιωτῶν, (besides the reading in the text), 'μεγαλείων, ὡς' is suggested by Ueberweg, and 'μεγαλειοτερων, οἶον' by Hermann.

- § 2. γλῶττα = 'a strange word,' usually 'foreign,' but not necessarily, as we see from the examples given in c. xxii. § 7. Compare the use of γλῶτται = '[unknown] tongues' in N. T., e.g. 1 Cor. xiv. &c.

κόσμος. This alone is not explained among the following illustrations, see however note on § 9.

- § 3. σίγνον. See Hdt. v. 9 (fin.). The Cretans employ this word for 'δόρατα,' and the people about Massilia for 'κάπηλοι.'

- § 4. Μεταφορά, 'transference [of signification].' The word 'metaphor' itself has passed ἀπὸ γένους ἐπὶ εἶδος in its use. The first two species of μεταφορά in the text are sometimes called Specialization (e.g. 'physician,' 'surgeon,' 'salt,' &c.) and Generalization (e.g. 'hecatomb,' 'κυνεή,' 'Cæsar,' 'looking glasses of brass' in Exod. xxxviii. 8). See further on this subject Jevon's Elementary Lessons in Logic, c. vi.

- § 5. ἀρύσας. This word is most usually employed of drawing water. Ritter compares Tac. Hist. i. 41, 'jugulum haurire.' (So also Lucr., Virg. and Ovid). The two latter of these four quotations are unknown; the two former are from Homer.

§ 6. προστιθέασιν ἀνθ' οὗ λέγει πρὸς δ' ἐστίν. If we retain these words we may perhaps expand thus, προστιθέασιν [τὸ] ἀνθ' οὗ λέγει (the proper word), [πρὸς τῷ] πρὸς-δ-ἐστίν (in addition to the word to which it is related or compared). e.g. They not only say 'the evening of life,' but 'old age the evening of life.' Twining illustrates by Od. xi. 125, οὐδ' εὐνρὲ' ἐρετμὰ τὰ τε πτερὰ ναυὸν πέλονται. Ritter supposes πρὸς δ' ἐστίν to be an interpolation expegegetic of ἀνθ' οὗ λέγει, and would explain 'Sometimes they add the name of the thing instead of which (τὸ ἀνθ' οὗ λέγει) they are [literally, he is] employing another term by metaphor.' The explanation is the same in either case.

φιάλη. This was a broad flat shallow bowl for libations = 'patera' (L. and S.) Hence it bore some resemblance to a shield, which makes the metaphor more appropriate than if it had been called e.g. the spear of Dionysus. In the latter case the two things compared would have been merely emblems, without similarity *inter se*. Arist. Rhet. Bk. III. c. iv. § 4 gives this as an instance of a reversible metaphor. We can with equal propriety call ἀσπίς, φιάλη Ἀρεως, and φιάλη, ἀσπίς Διονύσου. The metaphor is attributed to Timotheus, on whom see note sup. c. ii. § 4.

δυσμάς βίου. Cf. Æsch. Agam. 1123, συναντεῖ βίου δύντος αὐγαῖς.

§ 7. τῶν ἀνάλογον. It seems necessary to alter this MS. reading either with Hermann into τῶν ἀναλόγων, or with Ritter into τὸ ἀνάλογον. The sense is, that sometimes one of the things compared has no special term appro-

priated to it, as e.g. there is no special term to describe the scattering of light by the sun. In this case a metaphor, though not 'reversible,' (see note on last §,) may still be employed (*οὐδὲν ἦττον λεχθήσεται*). Twining compares *Lucr. ii. 211*, "*Sol . . . lumine conserit arva.*" The quotation in the text is unknown.

§ 8. *προσαγορεύσαντα τὸ ἀλλότριον κ.τ.λ.*, 'in speaking of the borrowed word to deny of it some of the qualities belonging to it in its proper sense.'

§ 9. Here should have come an explanation of *κόσμος*. Hence probably there is a hiatus here, or, as Ritter prefers to suppose, an interpolation in § 2. But as *κόσμος* is again referred to in c. xlii. §§ 3 and 10, the former is more probable. The word most likely means an embellishment, or embellishing epithet. This would suit its use in the next Chap. See also *Rhet. III. c. vii. § 2*, *μηδ' ἐπὶ τῷ εὐτελεῖ ὀνόματι ἐπὶ κόσμος*, and as an instance of a *κόσμος* thus wrongly applied *Arist. gives πότνια συκῇ*. Some have thought the 'epitheton ornans' to be referred to, such as *γάλα λευκόν, κορυθαίολος* "Ἐκτωρ, &c.

πεποιημένον, 'a newly coined word' called by *Cic. 'verba novata.'* Comp. the use of *πεποιημένα* in c. xvi.
§ 4. See *Hor. A. P. 49—59*.

ἐρμύγας. 'Vocabulum ejusdem significationis ut *ἔρνος*, sed formatum ut *ἔρμυξ*' (*Herm.*).

ἀρητήρ, literally a 'prayer' or 'supplicator.' Twining compares 'seer' for 'prophet.' The word occurs in *Hom. Il. i. 94, v. 78*,

§ 10. Πηλέος * * Πηλειάδεω. As Πηληιάδεω is not a lengthened form of Πηλέος but a word of different signification, it seems natural to suppose some such words as Πηλῆος καὶ τὸ Πηλείδου to have been dropped out. These were inserted by Vahlen *e conj.* in his former edition.

§ 11. τὸ δὲ ποιῇ, 'invents a part.' The part 'invented' in this instance is *τερος*, the part left standing is *δεξι*. The example is from Hom. Il. v. 393.

§ 12. Ritter denies the genuineness of this §, as being (1) purely grammatical and irrelevant here, (2) inaccurate in its details. Also we may observe it is beyond the programme of the subjects to be discussed given in § 2, and it interrupts the otherwise natural connection of this Chap. with the following.

τὰ μεταξύ. This term is substituted for *σκέυη*, which was employed by Protagoras who first made the distinction (see note sup. on c. xix. § 5). The term *οὐδέτερον* (whence 'neuter') was introduced by the Alexandrian grammarians.

τὸ Ν καὶ Ρ καὶ Σ. As a matter of fact most nouns in ν and ρ and very many in σ are neuter (see also end of this §). Hermann's explanation scarcely removes the difficulty: "Hæc non aliter vera sunt nisi si quis terminationem, non genus ipsum nominum spectet. Alia nomina habent terminationes masculinas, sive masculina sint nomina ipsa, sive feminina." Nor again does that quoted by Twining, that the *ideas* expressed by nouns with these terminations are properly masculine, what-

ever the nouns themselves may be, for this is obviously untrue.

τῶν ἐπεκτεινομένων eis A, 'and of those vowels that are [capable of being] lengthened (viz. α, ι, υ), such as terminate in α.'

eis φωνήεν βραχύ, i.e. ἀεὶ βραχὺ and not ἐπεκτεινόμενον in the sense explained above, viz. ε, ο.

eis δὲ τὸ I. Κόμμι and πέπερι being foreign words, μέλι (as Athenæus observes) is the only Gr. noun in ι (Ritter).

eis δὲ τὸ Υ πέντε. In one MS. ὄρου, γόνυ, νᾶψυ, ἕστυ, πῶυ are inserted. μέθυ also occurs.

CHAP. XXII. σαφειστάτη . . . ἀλλὰ ταπεινή. There are two main objects to be aimed at in Diction, (1) to preserve clearness, (2) to avoid commonplace. The former may be secured by using τὰ κύρια ὀνόματα, but then the latter is probably lost (§ 1); or the latter may be easily accomplished by γλῶτται, μεταφορά, &c., but then the former is sacrificed (§ 2). Both together may be gained by a judicious and sparing use of these various means as explained in §§ 3—5. See further Rhet. Bk. III. c. ii. § 2, where this Chap. is referred to.

Κλεοφῶντος. See note sup. on c. ii. § 3. He is criticised in Rhet. Bk. III. c. vii. § 2 for his bad taste in the application of epithets, which Ar. says are as absurd as if one were to say πότνια συκῇ.

Σθενέλου. Sthen. was a tragic poet, ridiculed by Aristophanes for his insipidity.

ἐπέκτασιν. The same as ἐπεκτεταμένον explained in last Chap.

§ 2. τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι, 'that one should, while describing a real fact, form an impossible combination.' In the example below, the application of the cupping glass is the real fact which is described by the impossible combination 'gluing brass upon a man with fire.' Hence ὀνόματα in the next line (including ὀνόματα proper and ῥήματα) are words taken in their literal sense (κύρια ὀνόματα), as also in § 7 below, ἐντιθεμένων τῶν ὀνομάτων εἰς τὸ μέτρον.

'Ἄνδρ' εἶδον κ.τ.λ. This is called αἰνιγμα εὐδοκιμοῦν in Rhet. Bk. III. c. ii. § 12, and is there explained κόλλησιν τοίνυν εἶπε τὴν τῆς σικύας προσβολήν. The σικύη (= cucurbita, or cupping glass) was made of metal.

§ 5. Εὐκλείδης δ ἀρχαῖος. The reference and the person are unknown. Some saying of his seems to be quoted in the words ὡς βῆδιον . . . βούλεται.

λαμβοποιήσας ἐν αὐτῇ τῇ λέξει. Vahlen translates 'ridiculing (the practice) in pure prose.' This sense of αὐτῇ λέξει seems very questionable. The rendering of Herm. and Ritter appears preferable, 'irridens ipso dictionis exemplo,' which Ritter further explains 'ipsa dictione ita conformata ut ejus reprehensioni responderet.' The first example given, (as far as can be guessed from the corrupt state of the MSS.), seems to be meant to shew how easily a Hexameter may be made by the help of ἐπεκτάσεις. It involves two such, viz. the first syllables of Ἐπιχάρην and βαδίζοντα. The latter Ritter supposes to be a portion of two verses, thus—

οὐκ ἔν γ' ἐράμενος τὸν ἐκείνου
ἐλλέβορον,

the *ἐπέκτασις* in this case being on the first syllable of *ἐράμενος*.

- § 6. φαίνεσθαι, i.e. to do it obviously or obtrusively,—(emphasized as the word is by *μὲν οὖν*)—the reverse of ‘celare artem.’ Cf. use of φαίνεσθαι in c. xix. § 3, and the precept given in Rhet. Bk. III. c. ii. § 4, διὸ δεῖ λανθάνειν ποιούντας, καὶ μὴ δοκεῖν λέγειν πεπλασμένως, ἀλλὰ πεφυκώς.

τὸ δὲ μέτρον κοινὸν κ.τ.λ. Euclid made the *excessive* use of *ἐπέκτασις* appear ridiculous, and so he might equally have done in the case of μεταφορά, γλῶττα, &c. (as is shewn in § 2 above). In all cases alike however moderation must be preserved.

- § 7. ἐπὶ τῶν ἐπῶν, i.e. in Epic poetry, in which unusual words and forms are most employed. Cf. c. xxiv. § 5. For the use of ὀνομάτων h. l. see note above on § 2.

Αἰσχύλου καὶ Εὐριπίδου. Both the plays referred to are lost. Twining observes that *a priori* we should have expected Eurip. to have used ἐσθλεί and Æsch. θοινᾶται.

νῦν δὲ μ' ἐὼν ὀλίγος κ.τ.λ. “I being ‘few in number’ and naught and of no comeliness.” The line occurs in Od. ix. 515.

- § 9. πολλὰ μέγιστον τὸ μεταφορικὸν εἶναι. Very true. The technicalities of γλῶτται, διπλᾶ ὀνόματα, &c., are tricks easily learnt. Not so good metaphors, which are a proof of true poetic genius, depending as they do on the power of seeing analogies.

§ 10. *ὅτι μάλιστα λέξιν μιμῆσθαι*. Thus Tragic dictum should steer a middle course between bombast and commonplace (on the latter see above § 8). Cf. Hor. A. P. 229—239, especially “Ne...Migret in obscuras humili sermone tabernas, Aut dum vitat humum nubes et inania captet.” See further Rhet. Bk. III. c. ii. § 5.

CHAP. XXIII. *διηγηματικῆς*. See note sup. on c. iii. § 1. Imitation at the same time narrative and metrical [for *ἐν μέτρῳ* some Edd. read *e conj.* *ἐν ἑξαμέτρῳ*] would in fact describe Epic as it had been actually written up to Aristotle's time, though, according to the explanation given above of c. i. § 6, metre is not theoretically a necessity.

πρῶξιν ὄλην καὶ τελείαν κ.τ.λ. See sup. c. vii. and viii.; for the comparison of *ποίησις* and *ἱστορία*, c. ix.; and for points of similarity between Epic and Tragedy c. v. § 5, and c. xxiv. § 1.

ὁμοίαις ἱστορίας τὰς συνήθεις εἶναι. Vahlen interprets thus, καὶ [*ὅτι δεῖ*] *μὴ ὁμοίαις [αὐτοῖς] ἱστορίας τὰς συνήθεις εἶναι*, for which we might have perhaps expected καὶ *μὴ ὁμοίους ἱστορίαις κ.τ.λ.* Some Edd. read *e conj.* καὶ *μὴ ὁμοίαις ἱστορίαις τὰς συνθέσεις εἶναι*.

ὧν ἕκαστα ὡς ἔτυχεν ἔχει πρὸς ἄλληλα, ‘each of which events have only a casual relation to one another.’

§ 2. *ἡ τ' ἐν Σαλαμῖνι κ.τ.λ.* Hdt. (vii. 166) mentions that the victory of Gelon and Theron over the Carthaginians at Himera was traditionally believed to have occurred on the same day as the battle of Salamis 480 B.C.

§ 3. *διό, ὥσπερ εἶπομεν*, viz. c. viii. § 3, where however the illustration is drawn from the *Odyss.* as h. l. from the *Iliad*.

ἐπιχειρῆσαι ποιεῖν ὅλον. Cf. Hor. A. P. 136, &c.
 | “Nec sic incipies ut scriptor cyclicus olim, Fortunam
 | Priami cantabo et nobile bellum,” &c.

ἢ τῷ μεγέθει μετριάζοντα κ.τ.λ. It would seem best to consider *ἢ* as introducing the antithesis to the preceding *μηδὲ*, and *μετριάζοντα* as following *ἐπιχειρῆσαι ποιεῖν* supplied again from the former clause. Thus *ὅλον*, ‘at full length,’ is in contrast with *τῷ μεγέθει μετριάζοντα κ.τ.λ.*, ‘reduced to moderate bulk at the cost of complication of details.’ Comp. the antithesis between *μῦθος μύουρος* and *ὕδαρής* in c. xxvi. § 6.

ἐπεισοδίοις κέχρηται αὐτῶν κ.τ.λ. *αὐτῶν* seems to refer to *μερῶν* understood from *ἐν μέρος*; or as Herm. puts it, “negligentius loquitur Arist., et *αὐτῶν* spectat ad partes belli quas omisit Homerus.”

οἱ δὲ ἄλλοι περὶ ἓνα κ.τ.λ. See c. viii. (init.)

ὁ τὰ Κύπρια...καὶ τὴν μικρὰν Ἰλιάδα. Both of unknown authorship. The former poem falsely ascribed to Homer. See Hdt. ii. 117.

§ 4. *μία τραγῳδία...ἢ δύο μόναι.* There seems to be no satisfactory explanation of this statement. Ritter mentions five or six plays of Æsch. and as many of Sophocles, the argument of which may be found in the *Iliad* or *Odyss.*

πλεόν ὀκτώ. This is difficult as ten examples are at

once given. Herm. suggests that Aristotle at first wrote *δκτώ* and finding his enumeration running on to ten may have inserted *πλέον* instead of altering *δκτώ*. He further notices that the chronological order is preserved in the first eight of the enumeration, whereas the last two, Simon and Troades, do not follow that order. They were probably therefore an afterthought, or possibly an addition by a later hand, to meet which *πλέον* was inserted above.

CHAP. XXIV. *ἡ γὰρ ἀπλὴν ἢ πεπλεγμένην κ.τ.λ.* For this enumeration see note on c. xviii. § 1. Ritter marks the clause as spurious. The loose connexion with the preceding context, and the absence of any verb (Aldus added *e conj.* *δεῖ εἶναι*) certainly give it the appearance of a marginal note, intended to supply the enumeration of τὰ εἶδη only indicated in the original text.

καὶ γὰρ περιπετειῶν...παθημάτων. See c. xi. § 6. *καὶ γὰρ* seems to imply that these are equivalent to the two *μέρη*, *μῦθος* and *ἥθη*, the other four being accounted for by name. In c. v. § 5, a similar statement was made as to the parts of Epic and Tragic poetry.

§ 2. *ἀναγνώρισις γὰρ διόλου.* This was given in c. x. as the characteristic of *πεπλεγμένος μῦθος*. Twining (i. p. 180 n) gives no less than eight instances of *ἀναγνώρισις* in the *Odyssey*.

καὶ ἡθικῇ, not only because right prevails and wrong is punished at the last, but also, as Jean Paul (quoted by Stahr) observes, the home-longings of Ulysses, the

faithfulness of Penelope, the filial affection of Telemachus, &c., would justify the application of the epithet.

§ 3. *ὅρος ἱκανὸς δ' εἰρημένος*, perhaps referring to last Chap. § 3, or c. vii. § 4, &c.

πρὸς τὸ πλῆθος τῶν τραγωιδιῶν κ.τ.λ. This limitation (besides being quite arbitrary) is very uncertain, because (1) we do not know what the number was, and (2) it is doubtful whether *ἀκρόασις* refers to the performance of a single day, or of a single Dionysiac festival, lasting probably three (or, as some maintain, five) days. It appears that a preliminary choice among the competing poets was exercised, probably by the Archon (cf. sup. c. v. § 2), by which their number would be reduced so as not to exceed the limits allowed by the festival. It seems probable that each morning of the festival was devoted to a Tragic Trilogy with its Satyric Drama. This would amount to about 5,000 lines. Supposing *ἀκρόασις* to refer to the whole festival, and that to have lasted three days, the limit suggested for an Epic poem in the text would be about 15,000 lines. As the *Iliad* amounts to nearly 16,500, the limit thus indicated would be, so far at any rate, *τῶν ἀρχαίων ἑλαττον*. (Chiefly from Stahr's note). Qy. however whether this last point would apply to any other poems included in the plural *τῶν ἀρχαίων*, e.g. the *Odyssey* has only about 12,000 lines.

§ 4. *μεταβάλλειν τὸν ἀκούοντα*, 'ut varie afficiat auditorem' (Herm.), 'to relieve by change the auditor.' This however is an unusual sense for *μεταβάλλειν*, and Ritter ingeniously suggests that *τὸν ἀκούοντα* may

have been a marginal gloss intended to supply the object of *πληροῦν* in the next line, which has accidentally got inserted after *μεταβάλλειν*. The word would then be neuter and (as indicated by the single article) to be taken in close connexion with *ἐπεισοδιοῦν*, &c.

- § 5. τὸ δὲ μέτρον κ.τ.λ. See above § 3 (init.). A similar statement was made in reference to Tragedy in c. iv. §§ 8 and 14. Cf. c. xxvi. § 4.

στασιμώτατον κ.τ.λ. Probably because the arsis and thesis are equal. See Rhet. III. c. viii. § 4.

γλώττας καὶ μεταφοράς. The latter is scarcely consistent with c. xxii. § 10; nor is it clear (considering what is said in c. xxvi.) how *διηγηματικὴ μίμησις* can be said to be *περιττὴ τῶν ἄλλων*, 'eximia præ ceteris' (Vahlen), 'ceteris abundantior' (Herm. and Ritter). Ritter would solve the difficulty *more suo* by rejecting the clause.

τὸ δὲ ἱαμβικὸν κ.τ.λ. See Rhet. Bk. III. c. viii. § 4. *ὁ δ' ἱαμβὸς αὐτὴ ἐστὶν ἡ λέξις ἡ τῶν πολλῶν...ὁ δὲ τροχαῖος κορδακικώτερος.*

- § 6. *Χαυρήμων.* See c. i. § 9, note.

- § 7. *ὁ δὲ ποιεῖν αὐτόν.* The remark in the text is applied specially to Epic poets, and moreover what has been called 'subjective Poetry,' in which the Poet's own feelings and experiences are analysed, is (like 'philosophical' history, see c. ix.) a later development of the Art, and as being less strictly imitative, would probably have been regarded by Aristotle as lying on the very border land of *ποιητική*. See note on c. i. § 6 (sup. p. 51).

ἄλλο τι ἦθος, 'some other character,' such as that of Gods, Goddesses, Nymphs, &c., ἦθος = τινὰ ἡθῆ ἔχοντα as the following words imply.

- § 8. διὰ τὸ μὴ δρᾶν εἰς τὸν πράττοντα, or as we read below, ἐν τοῖς ἔπεσι λανθάνει. A very important point of difference also between Poetry generally and Sculpture or Painting. This is admirably worked out in Lessing's *Laocoon*. One is tempted to say of G. Doré's illustrations of Dante's *Inferno*, 'ἐκείνος δὲ τοῦτο ἡγνύει' (sup. xxii. § 8). The exquisite comparison of Tennyson's *In Memoriam*,

"But what am I?

An infant crying in the night:

An infant crying for the light:

And with no language but a cry,"

has a very different effect in Poetry from that which it would have in Sculpture or Painting, διὰ τὸ μὴ δρᾶν εἰς τὸν πράττοντα.

οἱ μὲν ἐστῶτες κ.τ.λ. οἱ μὲν, the Greeks; ὁ δὲ, Achilles. See Il. xxii. 138, &c., especially l. 205, Ἀδoισιν δ' ἀνένευε κάρησιν δῖος Ἀχιλλεύς. The γελοῖον, if the scene were acted on the stage, would consist in the repeated shaking of the head, instead of language or more decided action. It would be almost as absurd as Lord Burleigh's well-known nod in the 'Critic.'

- § 9. ψευδῇ λέγειν ὥς δεῖ, 'to employ fiction rightly.' Compare Horace's use of *mentior* A. P. 151, "Atque ita mentitur, sic veris falsa remiscet," &c.

οἴονται γὰρ ἄνθρωποι κ.τ.λ. This is equivalent to simply converting a Univ. Affirm. Proposition, or from

the affirmation of the Consequent of a Hypothetical inferring the affirmation of the Antecedent. The *παράλογισμός* in c. xvi. § 7 would be an instance.

διὸ δὴ κ.τ.λ. Adopting (amidst considerable varieties) the reading in the text, (1) ᾗ would seem to mean 'is true,' or 'actually exists' in opposition to *ψευδός* (ᾗ), and (2) the infin. *προσθεῖναι* seems to be used for the Indic., as elsewhere in this work, as though some finite verb had preceded, somewhat like the historic infin. in Latin. Then we may perhaps explain (having regard to the sentence which follows) 'Wherefore if there be two Propositions whereof the former is false and the latter true, and at the same time the latter would necessarily be true IF the former were, then men conclude in addition that the former *is* true.' This is simply the fallacy in reference to Hypotheticals pointed out in the last note. The application of this to Poetic Fiction is well pointed out by Twining (ii. p. 350), "Whenever supposing such a thing to be, it would certainly be followed by such effects, if we see those effects we are disposed to infer the existence of *that cause*. And thus in Poetry and all Fiction, this is the *logic* of that temporary imposition on which depends our pleasure. The reader of a play or a novel does not indeed syllogize, and *say* to himself, Such beings as are here supposed, had they existed, must have acted and spoken exactly in this manner, therefore I believe they *have* existed; but he feels the truth of the premisses and he consents to feel the truth of the conclusion; he does not revolt from the imagination of such beings.

Everything follows so naturally, and even as it seems so necessarily, that the probability and truth of nature in the *consequences* steals from our view the impossibility of the *cause*, and flings an air of truth over the whole." Twining further quotes Shakspeare's Caliban as an instance of such an artistic *ψεῦδος*, and Rhet. Bk. III. c. vii. § 4 for an instance of a similar *παρολογισμὸς* produced by the skill of an Orator. The reference to the *Νίπτρα* (if genuine) is probably to *Odyss.* xix. 164, &c. (the fictitious narrative of Ulysses to Penelope).

- § 10. ἀδύνατα καὶ εἰκότα, i.e. (as it is well expressed by Hobbes) things "beyond the actual bounds, but within the conceived possibility of nature" (Twining); e.g. Fairies, Ghosts, Centaurs, &c., or (as Ritter suggests) anachronisms such as Orestes's death in *Soph. El.* at the Pythian games which were not yet instituted, or Æneas's visit to Carthage in the *Æneid*. To these we might add the frequent anachronisms in the language and allusions of Shakspeare's characters, which may be defended similarly.

ἢ ἐν Μυσοῖς κ.τ.λ. Both Æsch. and *Soph.* wrote *Μυσοί*. The *ἄφωνος* is most likely Telephus, who abstained from speaking till purified from the guilt of blood (in accordance with the custom noticed by Æsch. *Eum.* 448—450). But the speechless journey should not of course be acted on the stage; it should be *ἔξω τοῦ δράματος*.

καὶ φαίνεται εὐλογώτερος, "and is made to pass under some colour of probability" (Twining). Cf. *Hor.*

A. P. 338, &c. "Ficta voluptatis causâ sint proxima veris," &c. We may illustrate *εὐλογωτέως* by an example suggested by Mézière, in his Introduction to Lessing's Hamb. Dram.—the contrast between the ghost in Shakspeare's Hamlet appearing at midnight, to few people, and those interested in his fate and already full of suspicions, and that of Ninus in Voltaire's Semiramis, appearing in full day, before the whole assembled court of Babylon, and sixteen years after his death !

τὰ περὶ τὴν ἔκθεσιν. The landing of Ulysses by the Phœacians on Ithaca while asleep. In Od. xiii. 119.

§ 11. ἐν τοῖς ἀργοῖς μέρεσι. The 'idle' parts are those where the action stands still, and in which (as Aristotle proceeds) ἡθῆ and διάνοια, which come next in importance (see c. vi.), are also suspended; e.g. when the Poet speaks in person, or in the Choruses, or in episodical descriptions such as the Chariot race in Soph. El. (Twining).

CHAP. XXV. § 1. προβλημάτων, 'critical objections;' six or seven Books of προβλήματα Ὀμηρικὰ have been traditionally ascribed to Aristotle.

§ 2. λέξει * * ἢ καὶ γλώτταις κ.τ.λ. The marks of a lacuna are intended to indicate that some words have dropped out offering a better antithesis to γλώτταις and μεταφοραῖς than λέξει, which includes them; or perhaps some word qualifying λέξει.

§ 3. πρὸς δὲ ταύτοις κ.τ.λ. Aristotle is speaking of the critical objections that may be made in reference to Poetry, and their solutions. He here enters a protest in *limine* against raising objections to Poetry from prin-

ciples or considerations belonging to πολιτική, or indeed to any other Art or Science, which are only admitted (as presently explained) κατὰ συμβεβηκός. Doubtless he has in view the condemnation of Poetry by Plato, in Rep. and elsewhere, from the point of view of πολιτική.

αὐτῆς δὲ τῆς ποιητικῆς διττὴ ἁμαρτία. Apparently an absolute impossibility is represented as αὐτῆς τῆς ποιητικῆς ἁμαρτία καθ' αὐτήν; but an impossibility arising from the poet's ignorance of the particular subject on which he is writing is considered as αὐτῆς τῆς ποιητικῆς ἁμαρτία κατὰ συμβεβηκός, ἀλλ' οὐ καθ' ἑαυτήν (see end of § 4). The expression αὐτῆς τῆς ποιητικῆς as applied to the latter case is difficult, but there does not seem any other way of accounting for διττὴ ἁμαρτία. The two kinds of error in Poetry, essential and incidental, here indicated, resemble formal and material errors of reasoning in Logic.

§ 4. ἀδυναμίαν. The usual sense of this word is 'incapability.' (Cf. *inter alia* Nic. Eth. Bk. IV. c. i. § 37 where it is used for 'want of means.') Vahlen has inserted *e conj.* marks of a lacuna, where some words may have occurred suitable to such a sense of ἀδυναμία. Ritter thinks it should be taken here as = ἀδύνατα, for though such a sense seems to be without any parallel, yet it appears to be implied by ἀδύνατα πεποίηται in § 5. Besides, this gives (which the other sense does not) the natural antithesis to τὸ προελίσθαι μὴ ὀρθῶς; referring as it does to absolute and obvious impossibilities, while the latter includes errors of detail which only special knowledge could detect.

§ 5. *ὅτε δὲ τὰ ἐπιτημήματα κ.τ.λ.* General statements and principles are now followed by a systematic enumeration of the several λύσεις by which under different circumstances a poet may defend himself. They are as follows:—

(1) He may admit that he has described an impossibility, but justify it by the successful effect produced thereby (§ 5 init.).

(2) He may plead that the impossibility arose from ignorance not of poetic principles but of the details of some special subject matter (§ 5 fin.).

(3) Or that it was an idealization (§ 6).

(4) Or that his statements, if they cannot be proved to be either true or ideally the best, are in accordance with popular belief (§ 7 init.).

(5) Or that though not ideally the best, they are in accordance with fact (§ 7 fin.).

(6) Or that the action must not be viewed absolutely, but in regard to the character to whom it is attributed, and the circumstances and conditions under which it takes place (§ 8).

(7) Then follow a group of instances of objections which may be repelled by a reference to the usages of language or figures of speech, under six heads. For these see note on § 9. (§§ 9—14).

(8) Some objections depend entirely on an arbitrary assumption, or preconceived theory (§§ 15, 16).

(9) Objections on the ground of impossibility, absurdity, or inconsistency, are to be received with precautions of various kinds. See note on § 17 (init.),

ἀλλ' ὁρθῶς ἔχει κ.τ.λ. In some cases 'the end justifies the means.' The effect produced may be so striking that the impossibility may be overlooked. This is of course true of Poetry in a much higher degree than of Painting or Sculpture, and of Epic than of Dramatic Poetry. The impossibility 'ἐν τοῖς ἔπεσι λανθάνει,' see note and reff. on c. xxiv. § 8. That passage is apparently referred to by εἴρηται, as ἐκπληκτικώτερον here corresponds with δεῖ...ποιεῖν τὸ θαυμαστὸν l. c.

ἡμαρτῆσθαι οὐκ ὁρθῶς, sc. ἔχει from ὁρθῶς ἔχει above, where correspondingly ἡμαρτῆσθαι may be supplied from the preceding ἡμάρτηται (Vahlen). Some Edd. here read *e conj.* ἡμάρτηται.

ἐλαφος θήλεια κ.τ.λ. Pind. Olymp. III. 52, χρυσό-κερων ἐλαφον θήλειαν, commits this error, and it was probably a stock subject of critical objection. This ἁμαρτία would resemble that about the horse in § 4, whereas ἀμιμήτως γράφειν would be the representation of something utterly and obviously impossible.

§ 6. ἀλλ' ἴσως δεῖ. These are the poet's words in self-defence, against the charge 'ὅτι οὐκ ἀληθῆ.' See above c. xv. § 8. Plato claims for the Painter a similar right to idealize, and by consequence for himself in his political institutions. See Rep. p. 472 D.

§ 7. ἀλλ' ἔτυχεν ὥσπερ Ξενοφάνης. Amidst the almost endless variety of readings and conjectures throughout this § it is difficult to determine the true reading or even the drift of the original text. With Vahlen's reading here adopted the sense probably is, "Perhaps

the statements made about the Gods are neither the best possible nor absolutely true, but the state of the case was as Xenophanes said; but at any rate that is what people commonly say" (about the Gods). Xenophanes declared that no one knew anything whatever certainly about the Gods, 'δόκος δ' ἐπὶ πᾶσι τέτυκται.' The answer of the impugned poet is that he is not concerned to defend the truth of what he states about the Gods, but that even if the extreme scepticism of Xenophanes be true, he is justified in reproducing the current beliefs on the subject.

“Ὀρθ’ ἐπὶ σαυρωτήρος. From Il. x. 153. The *σαυρωτήρ* was the spike at the butt end of the spear. The pedantic objection to Homer appears to be that this was an unsoldierlike proceeding. The Schol. says that the fall of a spear thus fixed taking place once by night caused a general panic, and hence the custom was thought objectionable and was discontinued. The poet's defence is that it was practised as a matter of fact and indeed still is practised by the Illyrians.

§ 8. εἰς τὸν πρᾶττοντα κ.τ.λ. Compare what was said in ch. xv. § 2 &c. on ἤθη ἀρμόττοντα and ὁμοία.

§ 9. τὰ δὲ πρὸς τὴν λέξιν κ.τ.λ. Sometimes objections depend on a word or the turn of a phrase, rather than (like those already enumerated) on the subject matter. Of this six examples are given. They may arise from (1) γλῶττα (§ 9), (2) μεταφορὰ (§ 10), (3) προσφθία (§ 11), (4) διαίρεσις [or punctuation] (§ 12), (5) ἀμφιβολία (§ 13), (6) ἔθος τῆς λέξεως (§ 14).

οὐρήας μὲν πρῶτον. Il. i. 50. Some grammarians seem to have raised the trifling objection, that there was no reason why the mules should be struck first, and that it argued cruelty in Apollo to kill the unoffending animals, and so on. Hence the absurd suggestion that *οὐρήας* was used for *φύλακας* in this passage—absurd *inter alia* because the fact of '*κύνες ἀργούς*' following, and *αὐτοῖσι* coming next, leaves both the above objections untouched. It does not follow that Arist. (even if this part of the Chap. be genuine) commits himself to approbation of such pedantry. It may be simply cited as an example exhibiting the *principle* of the solutions in question.

εἶδος μὲν ξην κακός. The line (Il. x. 316) ends *ἀλλὰ ποδώκης*, and the objection probably was that an ill-formed person could not be swift of foot.

ζωρότερον δὲ κέραιε. Il. ix. 203. The objection here made was raised by Zoilus of Amphipolis, a cotemporary of Plato (Ritter). Comp. Herod. vi. 84, where *ζωρότερον πίειν* is equivalent to *ἀκρητοποσίη*.

§ 10. *ἄλλοι μὲν βα θεοὶ κ.τ.λ.* The inconsistency objected to is that in Bk. X. l. 1 all except Achilles are said to be asleep, whereas in l. 13 many others are spoken of as wakeful. In our present recension of Homer no difficulty arises, as the first line reads *ἄλλοι μὲν παρὰ νηυσὶν ἀριστῆες Παναχαιῶν*, whereas the statement in v. 13 is made of the Trojans. This is one of the passages quoted by Wolf Proleg. to shew that our recension of Homer differs from that of Greek classical

times. Hermann thinks that critics have purposely altered the text here to meet this difficulty. Ritter supposes that the writer has confused the commencements of Bk. II. and Bk. X., the first lines of the former being "Ἄλλοι μὲν ῥα θεοὶ τε καὶ ἄνθρωποι ἐκπορεύονται εὖδον παννύχιοι, and the eleventh and following lines of the latter corresponding with the second quotation in the text. καὶ ἄλλοι μὲν παρὰ νυκτὸν ἀπὸ τῆς Παννυχίου εὖδον παννύχιοι - καὶ ἀφανισμοί.

τὸ γὰρ πᾶν πολὺ τι. Hence the μεταφορὰ would be ἀπὸ γένους ἐπὶ εἶδος as explained in c. xxi. § 4.

οἷη δ' ἄμμορος κ.τ.λ. Il. xviii. 489, Od. v. 275. As this statement is not astronomically true, the Schol. suggested the explanation (besides that given in the text) that οἷη is to be limited to the constellations mentioned in the passage, viz. The Pléiades, Hyades, Orion, &c., as well as the Great Bear (Ritter).

- § 11. κατὰ δὲ προσφθίαν. This would correspond with the 'Fallacia Accentus seu Prosodiæ' in Logic. Il. ii. 15 which now ends Τρώεσσι δὲ κῆδε' ἐφῆπται is traditionally said to have stood thus, δίδομεν δέ οἱ εὖχος ἀρέσθαι. The critics seem to have thought that by altering δίδομεν (indic.) into διδόμεν (infin.) the objection (see Plat. Rep. p. 383 A) that Zeus deliberately sends a lying vision might be obviated. See Arist. Soph. Elench. c. iv. p. 166 b. 7, ὅτι οὐκ αὐτὸς ὁ Ζεὺς εἶπε, "δίδομεν δέ οἱ εὖχος ἀρέσθαι," ἀλλὰ τῷ ἐνυπνίῳ ἐνετέλλετο διδόναι. The modern reading may have been substituted by a 'pious fraud.' Ritter thinks that Hippias of Thasos, to whom the objection is attributed, may have confused this passage with xxi. 297, where the words δίδομεν δέ

τοὶ εὖχος ἀρέσθαι occur in a different context. The second quotation is from Il. xxiii. 328, when the words τὸ μὲν οὐ καταπύθεται δμβρῶ (spoken of a dead tree) were objected to as inconsistent with fact, and hence it was proposed to read τὸ μὲν οὖ = 'a part of it.' (Cf. also Soph. Elench. l. c.)

§ 12. διαίρει, 'punctuation.' The example given from Empedocles is obscured by much corruption and variation in the reading. The sense of the latter line would be changed by punctuation, so that πρὶν might be taken with ἥωρὰ or with κέκρητο.

§ 13. παρῆχεν δὲ πλέω νύξ. The next line proceeds τῶν δύο μοιρῶν, τριτάτῃ δ' ἔτι μοῖρα λείπεται, Il. x. 252-3. Taking δύο as indecl. and gen. case (contrary however to Homeric usage) a contradiction would arise. Taking it in nomin. and in apposition with and explanatory of πλέω this would be avoided. (Compare Fallacia Amphiboliz).

τὸ ἔθος τῆς λέξεως, a 'façon de parler.' Vahlen has added ὅσα ε κομῆ., and translates 'anything mixed is called wine,' (κεράννυμι not of course implying dilution necessarily). A similar λύσις might be employed in reference to the "looking-glasses of brass" in Exod. xxxviii. 8. We might say that by an ἔθος τῆς λέξεως any mirror is called a looking-glass.

ὅθεν πεποιήται κ.τ.λ. This example and the one below, ὅθεν εἶρηται δ Γανυμήδης κ.τ.λ., have evidently been transposed by the carelessness of a copyist, misled perhaps by the repetition of ὅθεν.

§ 15. τῇ ρ' ἔσχετο κ.τ.λ. Il. xx. 272, τῇ ρ' ἔσχετο μείλιον ἔγχος. The critics appear to have objected that as the shield consisted of several folds of various metals, the spear could not have 'stuck' in the metal. The answer is that ἔσχετο may mean 'was stayed,' (= ἐκωλύθη) and a thing may be 'stayed' in more ways than one

ἢ ὥς μάλιστα' ἂν τις ὑπολάβοι. (The text hereabouts is very corrupt and doubtful.) These words probably mean 'or the most natural way of understanding the (poet's) words.' Vahlen renders "expositis explicandi modis eligatur is in quem quis maxime poetæ verba acceperit." A saying of Glaucon is cited to illustrate the reverse method, viz. when persons assume some preconceived sense of the words to be the right one, and then judge the passage by that as an inflexible standard.

Γλαύκων. Perhaps Glaucon of Teos, who wrote on the relations of Rhetoric and Poetry. See Ar. Rhet. Bk. III. c. i. § 3. Or if the chapter be a later addition, as Ritter and others suppose, the writer may have incautiously quoted Glaucon of Tarsus, a post-Aristotelian commentator on Homer.

καταψηφισάμενοι. The technical legal term for a judicial condemnation. "Having themselves already passed a condemnation they argue from it."

ὥς εἰρηκότος ὃ τι δοκεῖ. With this reading the meaning will be, "quasi poeta dixisset quidquid ipsis videtur," (Vahlen). Another reading is ὥς εἰρηκότες ὅτι

δοκεῖ, i.e. "As though they had pronounced, 'So it is resolved,'"—the concluding formula of a judicial or deliberative proceeding. In the instance which follows the critics are represented as arbitrarily assuming the theory that Penelope's father was Icarius a Lacedæmonian, and not Icadius a Cephallenian, and then condemning Homer, whereas, as the author adds, the latter may be the true theory, and then the objection loses its force, and it was probably founded on a mistake (δι' ἀμάρτημα τὸ πρόβλημα εἰκός ἐστιν).

§ 17. δλωσ δὲ τὸ ἀδύνατον. What follows seems to be merely a confused repetition of previous statements. Herm. considers these §§ to be a later addition.

δλωσ δὲ τὸ ἀδύνατον κ.τ.λ. This passage has been taken in two ways—(i) That the writer here enumerates three co-ordinate species of refutations of alleged ἀδύνατα; (1) πρὸς τὴν ποίησιν, illustrated below by αἰρετώτερον πιθανὸν κ.τ.λ.; (2) πρὸς τὸ βέλτιον; illustrated by τοιούτους εἶναι . . . ὑπερέχειν; (3) πρὸς τὴν δόξαν, illustrated by πρὸς ἃ φασὶ τᾶλλογα (the words πρὸς ἃ φασὶ being equivalent to πρὸς τὴν δόξαν). Some Edd. read *e conj.* ἀδύνατον μὲν ἢ πρὸς τὴν ποίησιν to make this threefold division clearer. (ii) Vahlen maintains that ἀδύνατον πρὸς τὴν ποίησιν is a generic description of the objection of which two species of refutation are enumerated, (1) πρὸς τὸ βέλτιον, (2) πρὸς τὴν δόξαν. The passage αἰρετώτερον πιθανὸν κ.τ.λ. is thought to be an example of the latter, and τοιούτους εἶναι κ.τ.λ. of the former. In this case τᾶλλογα will relate to a second genus of objections, and τὰ ὑπεναντία to a third. But to this

we object (a) *πρὸς τὴν ποίησιν* for *κατὰ τὴν ποίησιν* (see §§ 3, 4) would be strange, and side by side with *πρὸς τὸ βέλτιον* and *πρὸς τὴν δόξαν* in a different sense of the Preposition scarcely conceivable; (b) the *generic* term *πρὸς τὴν ποίησιν* introducing an example meant to illustrate one of the *specific* variations (viz. *πρὸς τὴν δόξαν*) would most gratuitously increase the confusion; which would be carried still further by (c) the introduction of the illustrations of the *λύσεις* *πρὸς τὸ βέλτιον* and *πρὸς τὴν δόξαν* in *inverse* order.

πρὸς ἃ φασὶ τᾶλλογα, sc. *δεῖ ἀνάγειν*. Things which appear absurd or improbable may sometimes be justified by a reference to what men commonly say. After *οὕτω τε* we may understand *λυτέον*. (Cf. *ἀλλ' ἴσως δεῖ κ.τ.λ. ταύτῃ λυτέον* in § 6). "On this ground (viz. *οὕτω φασὶ*, see sup. § 7) may alleged absurdities be justified and also on the ground that sometimes they have not appeared absurd," as is proved by their having been thus held.

- § 18. *τὰ δὲ ὑπεναντία ὥς εἰρημένα*. Herm. reads *ὥς ὑπεναντία εἰρημένα*, and Ueberweg, *ὑπεναντίως εἰρημένα*. The objection now spoken of is that the poet is said to be *inconsistent* with himself. Such inconsistencies are to be tested by the conditions required by Logic in dealing with the Opposition of Propositions.

ὥστε καὶ αὐτόν, sc. *δεῖ σκοπεῖν*. Ritter thinks this is a blundering explanation of *τὸ αὐτὸ* above; and Herm. considers it as unintelligible and alters the text.

- § 19. *ἀλογίᾳ καὶ μοχθηρίᾳ*. Vahlen here substitutes the dative, Hermann the genitive, for the MS. *ἀλογίᾳ καὶ μοχθηρίᾳ*.

ἔσπερ Εὐριπίδης τῷ Αἰγεί. Probably the introduction of Ægeus in Eur. *Medea* 663—763, forming an episode having no reasonable connexion with the rest of the play. Eurip. also wrote a Tragedy of this name, of which only a few fragments remain.

ἐν Ὁρέστῃ τοῦ Μενελάου, 'in the play of Orestes in reference to the character of Menelaus.' See note sup. on c. xv. § 5.

§ 20. *αἱ δὲ λύσεις...δώδεκα.* In the corrupt state of the text these are very hard to trace. Attempts to do so (differing widely from one another) may be seen in the notes of Hermann, Ritter, and Twining.

CHAP. XXVI. § 1. *ἡ ἅπαντα μιμουμένη.* Indiscriminate imitation is one of the grounds of Plato's censure of Tragedy, see Rep. p. 395, &c. The words in the text do not imply that this is true of Tragedy in general, but admit the force of the objection when it is so.

ἀν Σκύλλαν ἀδῶσιν. Perhaps referring to a Tragedy by Eurip. of that name (see c. xv. § 5). The Coryphæus would thus be made to suggest the struggles of one of Scylla's victims to escape. Hermann supposes *Discus* and *Scylla* to be the names of some mimetic dances (or 'ballets,' as Stahr suggests).

§ 2. *ἡ μὲν οὖν τραγωδία τοιαύτη ἐστίν.* 'Tragedy then is open to this censure [these are of course the words of the advocate of the view which is to be refuted presently] just as the older actors thought their successors were.' The censure is that of running to excess in imitation.

Μύνισκος τὸν Καλλιπίδην κ.τ.λ. The former was a favourite actor of the plays of Æschylus. The latter a cotemporary of Socrates, said by Xen. Symp. iii. § 11 to have had a great power of making the audience weep. Pindarus is unknown.

- § 3. πρῶτον μὲν οὖν κ.τ.λ. Here commences Aristotle's refutation of the view and of the arguments just enunciated.

ραψοδοῦντα...καὶ διῶδοντα. The former relating to Epic and the latter to Lyric Poetry. Sositratius and Mnasiatheus are unknown.

ὡς οὐκ ἐλευθέρας γυναῖκας κ.τ.λ. Cf. Plat. Rep. 395 D. The women's parts were always taken by men on the Greek stage.

καὶ ἄνευ κινήσεως. Cf. c. vi. § 19, c. xiv. § 1.

- § 4. πάντ' ἔχει δραπερ ἢ ἐποποιῖα. Cf. c. v. § 5. Herm. supposes the statement about the metre to signify that 'Tragedy is not precluded from employing occasionally even the Hexameter Metre. Otherwise Epic might be supposed to have a ground of superiority on account of the greater dignity of the heroic metre. (See c. xxiv. § 5).

- § 6. ἦττον μία κ.τ.λ. Epic admits of longer and more frequent episodes, as was observed sup. c. xvii. § 5, c. xxiii. §§ 3, 4, c. xxiv. § 4.

τῷ τοῦ μέτρου μήκει, 'the length of the proper measure of an Epic poem.' See μέτρον in a somewhat similar sense in c. xxii. § 6. In the hiatus marked in

the text after ὕδαρῃ Vahlen supposes to have dropped out some such words as ἐὰν δὲ μή, οὐ μίᾳ ἢ μίμησις.

§ 7. τῷ τῆς τέχνης ἔργῳ κ.τ.λ. Is τέχνης to be qualified by ποιητικῆς or τραγικῆς? If the latter (as the assertion in the parenthesis, repeated from c. xiv. § 2, and xiii. § 8, would at first sight suggest) it does not appear (1) on what ground the ἔργον of Tragedy is assumed to be superior to that of Epic, nor (2) what is intended by the distinct ἔργον of Epic. Adopting the former supposition, the words will mean 'in respect of (i.e. in its attainment of) the object of the poetic art.' By this ἔργον is probably intended (not, as Ueberweg supposes, the same which is definitely set forth in c. vi. as the purpose of Tragedy itself, 'δι' ἔλεον καὶ φόβον' κ.τ.λ., but) μίμησις generally, and if so, Tragedy attains to that ἔργον more adequately than Epic, because it effects a more direct and complete πράξεως μίμησις. In support of the position thus assigned to μίμησις see c. i., and comp. the words in c. xxiv. § 7, οὐ γὰρ ἐστὶ κατὰ ταῦτα μιμητῆς, and c. ix. § 9 ὅσα ποιητῆς κατὰ τὴν μίμησιν ἐστὶ, μιμεῖται δὲ τὰς πράξεις. The meaning of the parenthesis will then be, that each branch of the Poetic Art must not go beyond its proper bounds in order to secure pleasure or success, and that so long as Epic and Tragedy keep themselves within their respective limits, the latter more adequately attains the ἔργον mentioned than the former can.

§ 8. τῶν εἰδῶν καὶ τῶν μερῶν. See note on c. i. § 1.





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